Biacl Collection

May-June 1983
$3.00

Just Cross Stitch

Passenger Pigeons
by Ginnie Thompson

Biacl Collection

Introducing Just CrossStitch Magazine—dedicated to excellence in the art of counted cross stitch. We lovingly dedicate this issue to our families who encouraged us to make this daydream come true.

I will lift up mine eyes unto the hills from whence cometh my help.
My help cometh from the Lord who made heaven and earth.
Psalms 121

Our sincere appreciation to Jonelle Primos and Mary Ann Primos of the Heirloom Shop for their encouragement when Just CrossStitch was in its early days.

Third Printing

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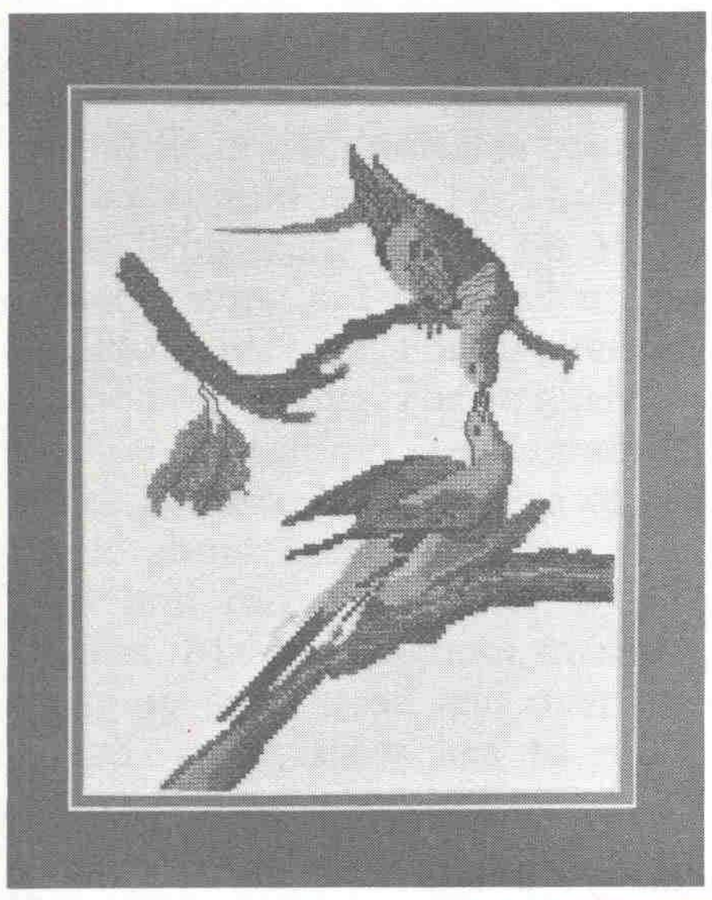

Our cover model is Passenger Pigeons by Ginnie Thompson. It is stitched on 27 count linen. Complete instructions begin on page 10.

From JOHN JAMES AUDUBON'S BIRDS IN CROSS STITCH by Ginnie Thompson. Copyright © 1982 Ginnie Thompson. Used with permission of Charles Scribner's Sons.

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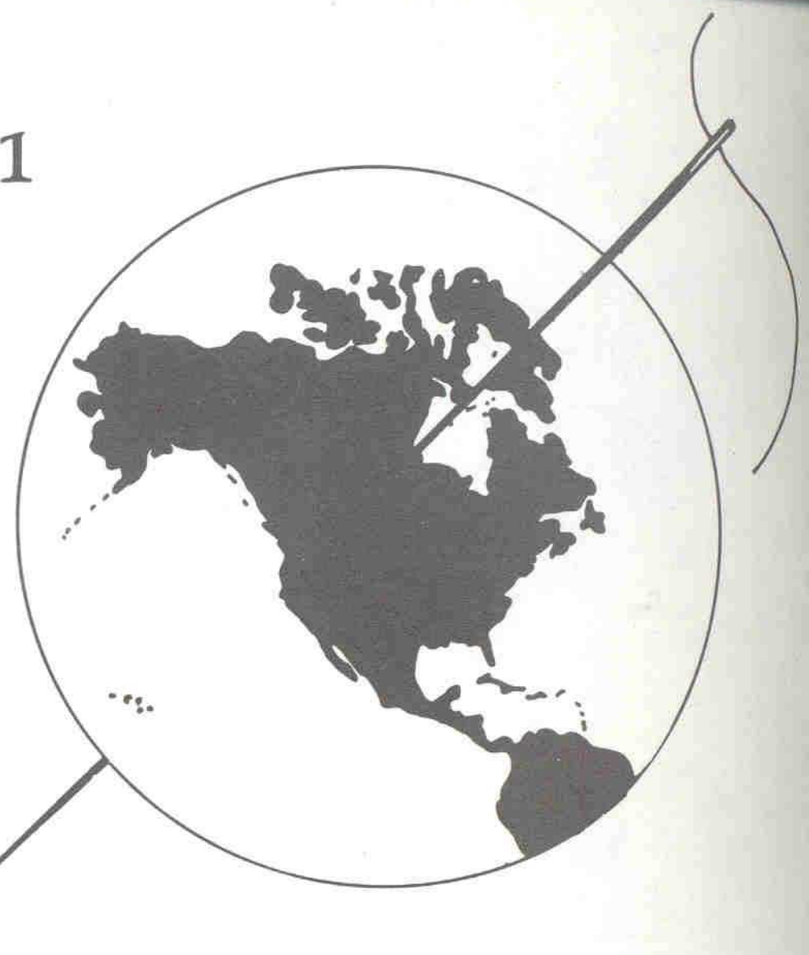
One Stitch Ahead

Volume 1, Number 1
May/June, 1983



Just CrossStitch
P.O. Box 36621
Birmingham, Alabama 35236

TO OUR READERS

We are happy to share with you the premiere issue of Just CrossStitch Magazine. Designed by cross stitchers for cross stitchers, we feel it is a publication which all serious cross stitchers have wanted and needed for some time.

We learned the fine art of counting and mumbling under the leadership of Ginnie Thompson and our first project was a mini sampler, "Who plants a seed beneath the sod and waits to see believes in God" designed by Ginnie Thompson.

The seed idea for a revival of counted cross stitch was planted at Pawley's Island, S. C. by Ginnie and she has continued to do "missionary" work for this needleart form. We feel she is truly the First Lady of American counted cross stitch and we are honored to have her excellent work on our first cover.

Among our contributing designers in this issue you will find several well-known favorites and some newcomers to the designing field whose work we know you will appreciate.

Our special thanks go to Jeff Redman of OOE/USA for his article on fabrics, and Mary Jackson for her contributions.

The excellent graphs you will find in this issue were shared by the designers and we are grateful. You can purchase other graphs, leaflets and books by these designers in your local needlework shops. Many of the designers operate wholesale businesses and are not equipped to sell single copies retail.

We believe if we all support our designers, they will in turn keep us supplied with new and challenging graphs, ever changing as current trends influence the needlework market.

Welcome to the world of Just CrossStitch.

The Editors

EDITORS
Phyllis Hoffman
Juanita Martinez
Barbara Cockerham
Janice Ritter

Front Cover Photograph by Don Quinn, Birmingham, Alabama.

Our story begins on page 5.

Back cover photography by Sylvia Martin, Birmingham, Alabama.

Inside photography of books and finished models by Jim Lessley, Jr., Albertville, Alabama.

Back cover photographed at the Country Plantation Store, River Oaks Village, Birmingham, Alabama.

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For Beginners Only

Getting Started in Cross Stitch

By Mary Jackson

The requirements for cross stitch are simple:

You will need a piece of even-weave fabric, a graph, a tapestry needle and some thread. Until you can make an informed judgment on the correct choices, trust your needlework shop to guide you.

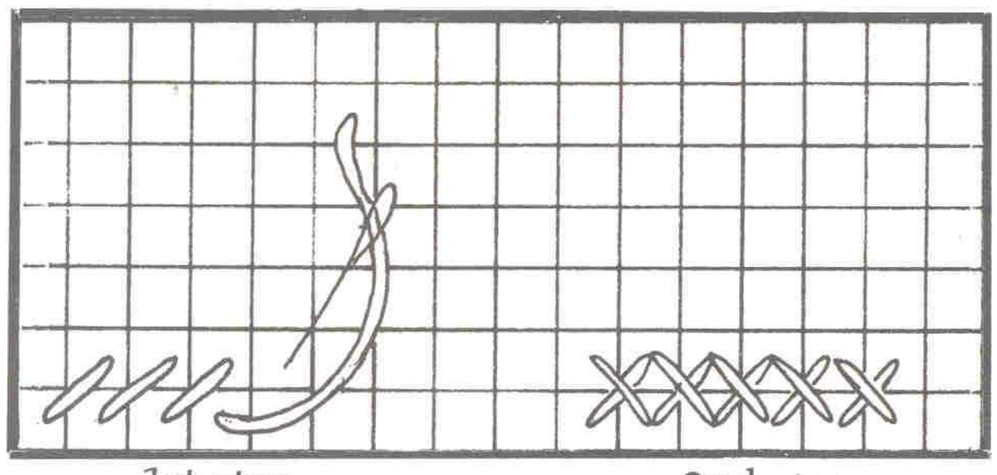
Overcast or machine zig-zag your fabric edges, thread your needle and gently fold fabric to find the center. Locate the center of your graph. Each square on a graph equals one cross stitch. The color legend (ie: x - o) indicates color.

You should now be ready to start. Bring your needle up at the center leaving a 1-inch tail on the back to work over. For an alternate method of starting. For an alternate method of starting, see diagram C. Make a waste knot on top of the fabric about 3 inches away. Clip knot and run under after 2 or 3 stitches. Make a diagonal stitch by going up one thread and over one thread, going from left to right. (See diagram A).

Make all stitches in this row of this color called for on graph. To cross in the other direction, reverse directions by working from right to left. All stitches on the entire project *must* cross in the same direction on the top of the cross. Proper stitching will result in straight stitches on the backside. (See diagram B).

To end a thread (See diagrams D and E) run it under or weave it in and out of the finished work. Always run red under red, green under green, etc. A dark color will show from the front if it is ended under a light color. Backstitching is done last.

(a)



front side

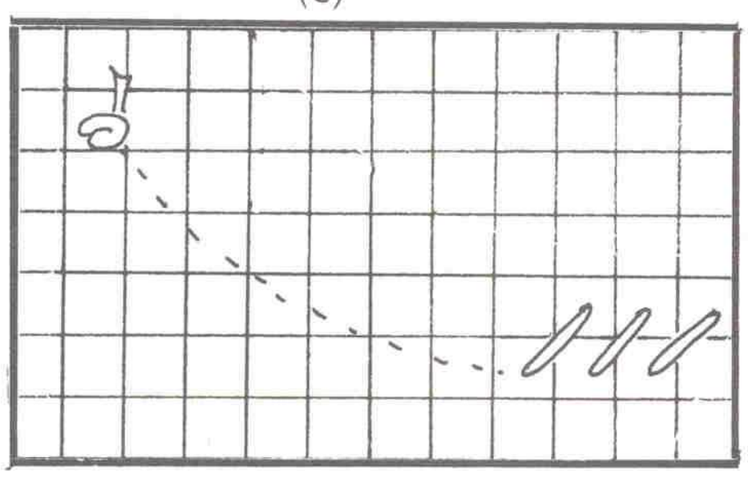
1st step 2nd step

(b)

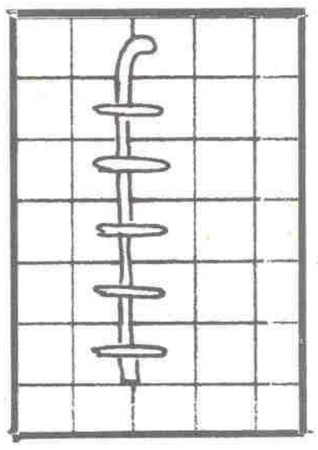
back side

1st step 2nd step

(c)



(d)



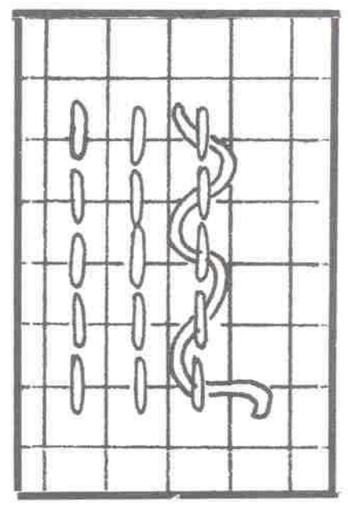
Never carry thread from one place to another over more than 2 stitches. A neat cleanly trimmed backside makes for a professional looking front. Keep your hands spotlessly clean!

Hoops can leave circles on your finished work and are almost impossible to remove. Keep this in mind when making your decision to use or not to use a hoop.

Never leave a mistake in your work, unthread your needle and pick it out.

Have fun!

(e)



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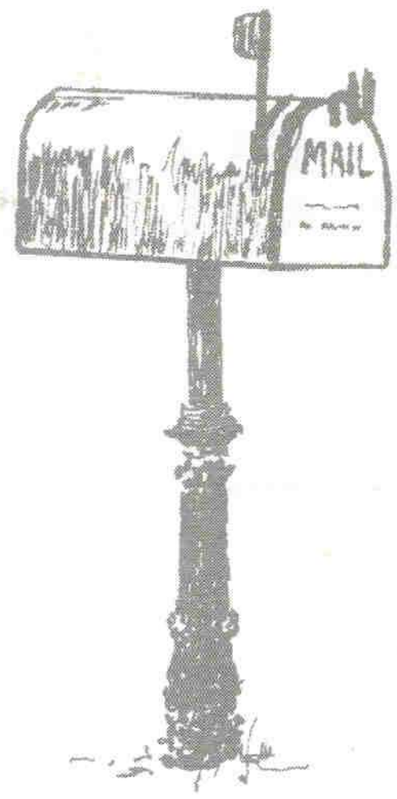


Letter to the Editors

Please add me to the subscription list of Just CrossStitch. I absolutely love to cross stitch and it is finally catching on here in the north where I'm living, but at home in Virginia we've been hooked for a long time. I will sure tell my Mom about your new magazine so she can subscribe too. I can't wait for the first issue!

Mrs. Lynne Reilly
Claymont, Delaware

This is exciting—to have a magazine just for those of us addicted to needle, floss and evenweave fabric. I am looking forward to my first copy of Just CrossStitch.

Mrs. Earle H. Austin
Durham, North Carolina

Please send me the next six issues of Just CrossStitch Magazine . . . *by air mail.*

Goldie Jensen
Udhailiyah, Saudi Arabia

I am very interested in cross stitch and have looked for a long time for such a magazine. Thank you for coming up with one. I'm sure I'll enjoy it a lot. I'll tell all my friends about it too!

Annette Schell
Snellville, Georgia

Send it soon. Your magazine sounds terrific!

Mrs. R. C. Adams
Elmont, New York

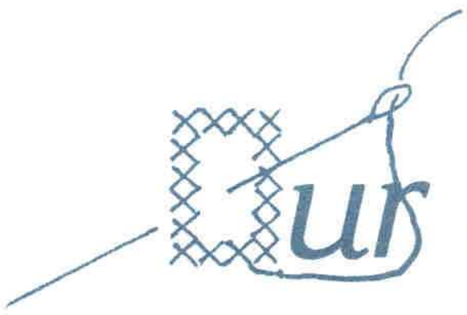
I was thrilled to learn of your new endeavor! Counted cross stitch has to be the *most* addicting hobby. The more you do—the more you want to do. It is the *only* needlecraft as far as I'm concerned. I enjoy doing the work and collecting all the interesting graphs.

I am eagerly awaiting my first copy—it will be great reading about all the new books, materials, etc. I hope in some future edition you will include directions for making ruffled pillows.

Good luck!

Beverly Sizemore
Sulligent, Alabama

Continued on page 12



Our Stitchers Ask

Advise if you can help me find a cross stitch poodle head. White and black. I have looked for this for a long time.

Mary Hinton

Do you have "fish"—any kind of fish in cross stitch? Will be happy to pay for same. Eagles too.

Mrs. McDowell

Would it be possible to list where to find reproduction graphs of old samplers? Samplers are my fetish. If you know of any sources, I would appreciate hearing from you.

Dawn Bradford

We have in our files three wonderful sampler sources. The Heirloom Shop has a collection of heirloom books entitled American Samplers, Heirloom Samplers, and Tomorrow's Heirlooms. These books contain marvelous samplers and adaptations from English samplers. If these books are not available in your area you may write directly to the Heirloom Shop, 4330 North State Street, Jackson, MS 32906 and you will be forwarded information on a shop in your area that carries their books.

Paragon has a book, Antique Museum Samplers, on samplers adapted from the Cooper-Hewitt Museum collection. This is a very detailed book, researched by Ruth Sabath Rosenthal. The graphs are very intricate and will be delightful for the sampler fan.

Phoenix Designs has a book, God is Love Sampler, an adaptation of a 19th Century sampler, designed by Gail Farmer. This would be a lovely addition to a stitcher's collection.

EDITORS NOTE: This column is a way for you, our readers, to exchange information and ideas with other readers. Letters will be used as space allows. Please send your

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Ginnie Thompson—

A Missionary for Cross Stitch

By Barbara Cockerham

Thirteen years ago Ginnie Thompson had a hobby. Today her hobby has grown into a big business and her name is synonymous with the counted cross stitch industry.

"From retired to working 26 hours a day" is the way one of Ginnie's business associates describes the Pawley's Island designer.

The phenomenal success enjoyed by the cross stitch industry today can be traced to a small gift shop on the South Carolina coast whose owner dared to market an unknown needlework form in the early 70's.

Ginnie Thompson had first seen counted cross stitch as a child of nine when her grandmother was presented a cross stitched piece by a Sunday School class which she taught. Ginnie was impressed by the neatness of the perfect lettering on this piece which had been worked on evenly woven cotton. As a young mother whose career-military husband was stationed in French Morocco, North Africa, she observed her neighbors, native to the land, gather in the courtyard of their housing area to do needlework.

"They would get together, spread out a piece of fabric and then they would all get in there and work on it. Pretty soon I would see a gorgeous design emerge. They were all working on one piece, like a tablecloth," Ginnie recalls.

After Ken Thompson retired from the military, the Thompsons settled in the Pawley's Island, South Carolina area and Ginnie worked during the summer at the Hammock Shop gift shop. When the owner enclosed a porch for expansion, he solicited ideas for merchandise from employees. Ginnie, having learned the art of counted cross stitch, requested that a complete line of DMC embroidery floss be added.

When the new addition to the shop opened, Ginnie was in business, selling Danish cross stitch kits, evenweave fabric, blunt needles and embroidery floss.

Ginnie found that response from the customers was predictable at first.

"People would come in and look at the models and say, 'What is this? I love it! I can't do it.'," Ginnie states. "I could tell them 'We have a ten-second course, but you aren't allowed to ask questions.' Then I would start and talk fast. 'The secret is a little blunt needle and a square indicates a stitch. You come up in a hole, go diagonally across.' "

Ginnie would work four stitches, give the customer the needle and tell her to come back across, turning those stitches into little Xs. She recalls that by the time the customer had crossed the four stitches, she usually could not get the needle back.

"Usually the customer would finish the turtle body, the sample I used, and I would tell her when she did the head and feet in another color to wiggle the thread through the existing stitches rather than carry it across the work. That's all the training some people have had," Ginnie said.

In the early days of the shop at Pawley's Island, Ginnie found there were three types of customers: the double take, the glad recognition, and the Oh, I would put my eyes

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out! Cross stitch, until that time, "must have been the biggest underground in America. People thought they were the only ones who did it."

Some people had gotten over their "I'll come in some day and learn" attitude and were saying "Well, I think I'll wait till there is a kit."

At Ken's suggestion, Ginnie put together the first American kit to come from the Hammock Shop. Her designs of the Hammock Shop, the church in the marsh, and a beach house were combined to make the Pawley's Island bell pull. The design was local, the materials were packed in a bag by the Thompsons at home at night, and the response was good. The original logo for the needlework department at the Hammock Shop, a seagull with a needle in his mouth, was drawn by the Thompson's 13-year-old daughter.

During the first year, most of the cross stitch sales, made off a card table on an enclosed porch in the book shop at the Hammock Shop, were for $1.50. That price covered a hoop, a piece of fabric, two needles and thread, with a free pattern as a bonus.

Ginnie credits the customers at the Hammock Shop with the success of the venture. "They would go home with $1.50 worth of something they picked up on a rainy day, and the next time they came they would buy everything we had," Ginnie recalls.

By the second summer, there were five employees selling cross stitch supplies at the Hammock Shop, and eventually a force of ten was needed. As time passed, a mail order department came into being, the result of customer need. As more and more people were getting hooked on cross stitch, Ginnie felt the need to study with the masters of counted cross stitch and went to Denmark to study at the Danish Handcraft Guild School.

"The first time we sold $100, I thought we'd arrived. We eventually got to the point that we sold $2,000 a day. Cross stitch supplies are not expensive so that's a lot of customers. Somewhere around $1,000, I got scared. I taught myself, and here I was teaching others. Ken suggested I write to Denmark and find out if they had a school taught in English," Ginnie remembers.

Attending the week-long classes in Denmark, Ginnie found she had been using and teaching the correct basics of counted cross stitch, and she learned about linen. Cross stitch done by the Danes is always worked on linen. They say hardanger is too small and that fabric is reserved for a type of pulled work. The study trips to Denmark have become a tradition, with trips scheduled every spring and limited to 20 students.

During the years of rapid growth in the cross stitch market, Ginnie and her sales staff were taking Danish kits home with them at night and threading color cards for their Hammock Shop customers. They started each sale with "now you know this is not stamped on the fabric."

As the public became more aware of cross stitch, there was a growing demand for American designs and kits. Ginnie, who terms herself a Sunday afternoon artist, began charting designs, drawn from her experience and the surroundings of the South Carolina saltmarsh coastland.

"I've never tried to do anything I'm not familiar with. I just do what I like, and luckily I like things that other people seem to like. I don't want cross stitch to be a fad. It can be something you'll consider an heirloom, a sampler, a family tree, something really well done and done correctly, probably on linen," Ginnie states.

She advocates the use of linen for cross stitch, the ultimate fabric she calls it, and teaches almost exclusively on 9 stitches-to-the-inch linen. Her book, Second Steps in Counted Cross Stitch, offers a complete guide for the use of linen in cross stitch projects.

"I like to teach absolutely brand-new students on 14-count aida. It is a little square and the stitch is a square on the pattern. The student's very next piece might well be on linen. All you have to do to catch on is make about three stitches where you are going over two threads," Ginnie explains.

The Pawley's Island cross stitch "missionary" is concerned that stitchers not regard cross stitch as a fad, simply to be used for doing novelty pieces.

"You might want for a long time to do funny little sayings, there's nothing wrong with that as long as you don't think you've done all there is," Ginnie notes.

Her recently published book, JOHN JAMES AUDUBON'S BIRDS IN CROSS STITCH, gives twenty graphs for works that could be considered "the ultimate". Worked on linen using Flower Thread, the birds were designed by Ginnie Thompson for art lovers, bird lovers, and dedicated cross stitchers.

In addition to countless graphs which have been marketed both in kits and separately, Ginnie has done ten books including TEACH YOURSELF COUNTED CROSS STITCH published by Leisure Arts; CHILDREN'S CLASSICS published by Dover; and her favorite, SECOND STEPS IN COUNTED CROSS STITCH published by American School of Needlework, in addition to her Audubon Birds book, a Scribner and Sons publication.

This recently published hard bound book features many extras that make it an asset to the cross stitcher who has progressed to linen. Graphing the birds required the use of a new and slightly different stitch technique.

"Where there is anything that is the least bit unusual, we have a blow-up graph of that area. For instance, on the birds' beaks if I had used full stitches, their beaks would have been so stair-steppy, so I created a stitch where you go up two but only over one thread. This

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can only be done on linen," Ginnie noted.

She and her daughter, Meg Shinall, worked closely on the book, with Meg doing the graphics for the book. Ginnie's pride in her family's participation in the cross stitch industry is obvious. She states that Ginnie Thompson Originals is a family business.

Early in the years at the Counting House, Ken Thompson got tired of having all his spare time taken assembling kits or filling color cards, so he left his job as director of the Myrtle Beach Convention Center, and went full time with Ginnie in the cross stitch business.

"Ken didn't mean to become a teacher or to get in so deep. He simply wanted to be able to talk intelligently and answer questions when we were leading workshops. At that time we had the Counting House and were selling wholesale. I left the shop, went into designing and went wholesale completely. Ken got hooked and he is a much better stitcher than I am. He has no hang-ups about it, being a retired missile crew commander," Ginnie states.

During the years at the Counting House, Ginnie started having a yearly show at the Pawley's Island shop and invited customers to enter their completed pieces. Usually held around Valentine's Day, the show offers a prize by public vote. The annual show has become a Counting House tradition.

Awards presented to the South Carolina designer speak of her place in the cross stitch industry. She was named Designer of the Year in 1971 and in 1982 was recognized by the Charted Designers of America for "her founding of the industry". The Ginnie, an award presented to the designer who had published the best book for instruction, clarity of graphics and quality of designs, was named by CDA for Ginnie Thompson. She proudly wears the logo pin she was presented by the Danish Handcraft Guild. Her name is indeed synonymous with cross stitch.

Photo compliments of The Birmingham News

Ginnie Thompson displays one of her designs from John James Audubon's Birds in Cross Stitch.

Working from her offices at Ginnie Thompson Originals, Ginnie continues to be a missionary for cross stitch. Her plans for the future include continuing to teach in workshops and similar events, publishing more technique books, and continuing to encourage cross stitchers to pursue excellence in their work.

Ginnie, who gave needleworkers a new outlet for creative talents, laughingly calls cross stitch "the answer to everything—world peace, the common cold, the population explosion, everything!"

"Cross stitch is popular because it's easy. The stitch is basic, it's versatile and it is just so personal," Ginnie said. "It has certainly added a dimension to our life."

Are You Moving?

We don't want you to miss one issue of *Just CrossStitch* magazine. Let us know six to eight weeks in advance. Just send your current mailing label and your new address to:

Just CrossStitch
P.O. Box 36621
Birmingham, Alabama 35236

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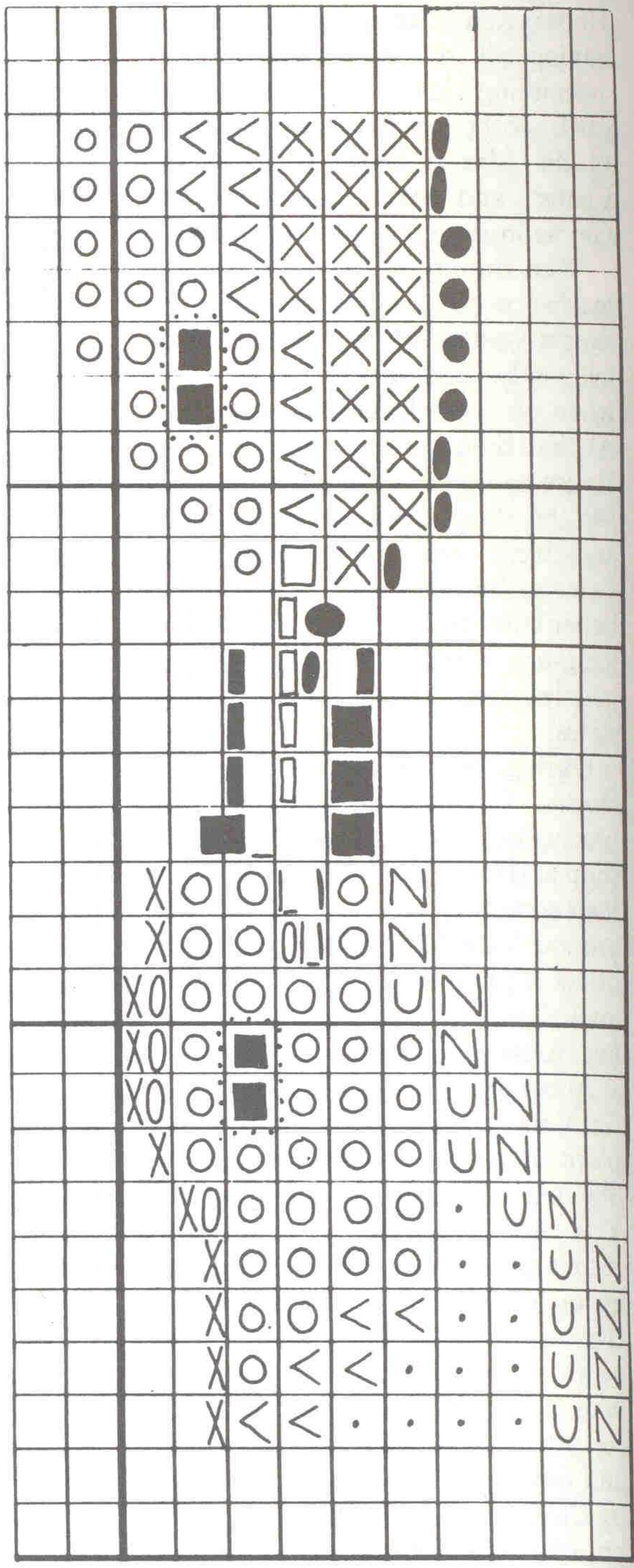
PASSENGER PIGEON

Ectopistes migratorius

107 × 133 stitches
Fabric: 27 count linen, 14 × 16 inches

Danish Flower Thread

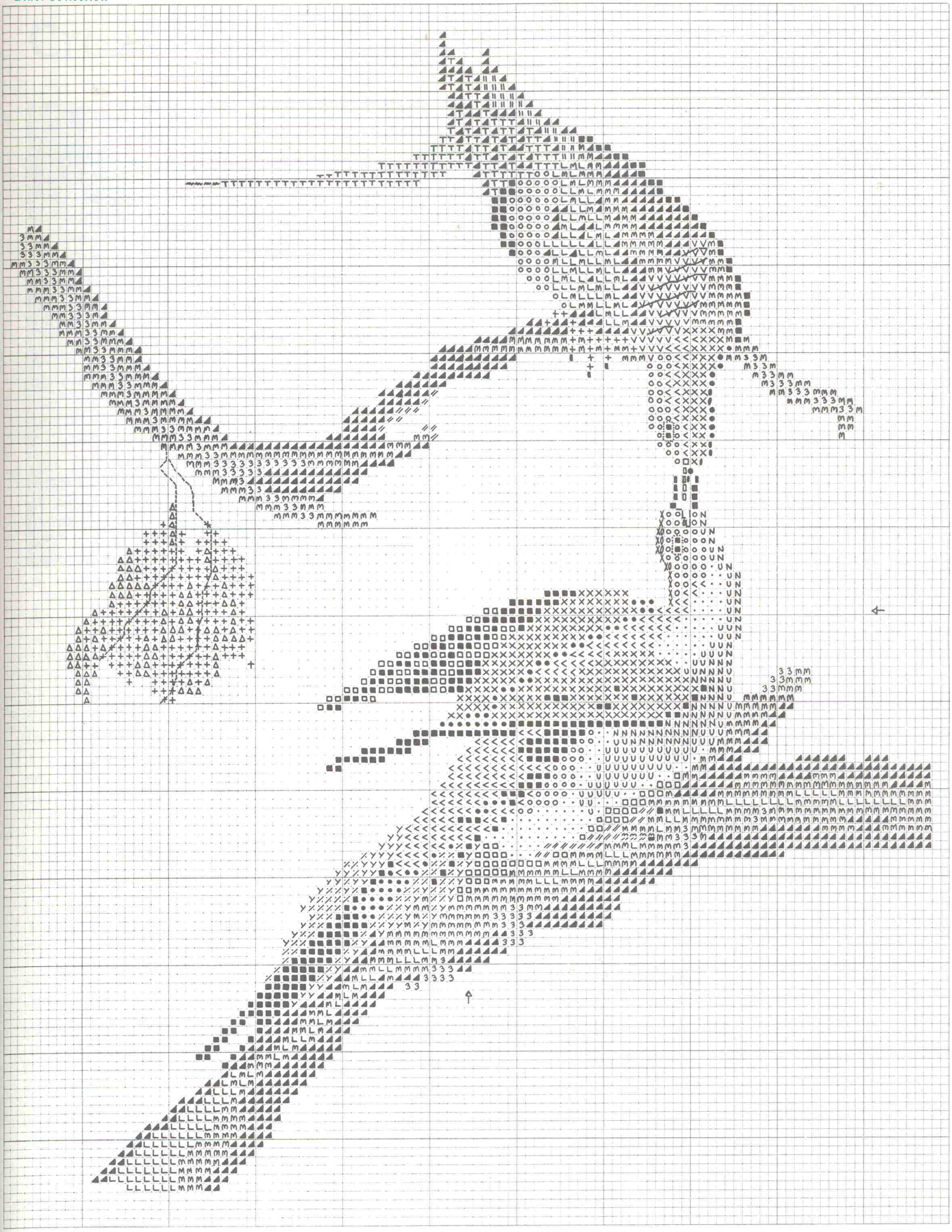
◢	Dk. brown	216
M	Earth	215
3	Brown	213
+	Dk. gold	6
△	Gold	203
T	Grey	20
L	Beige	222
II	Lt. grey	19
■	Black	240
O	Lt. grey blue	229
V	Sand	7
<	Lavender blue	21
X	Dk. grey blue	228
●	Dk. blue	220
□	Very dk. grey	147
N	Rust	214
U	Carrot	95
·	Lt. carrot	93
Y	Very lt. grey	35
⁄·	White	0
//	Bright gold	236



Backstitches:

Tail of top bird—20
Leaf—216
Shoulder of top bird—215
Inside lower bird's beak—240
Around eyes—236

From JOHN JAMES AUDUBON'S BIRDS IN CROSS STITCH by Ginnie Thompson. Copyright © 1982 Ginnie Thompson. Used with permission of Charles Scribner's Sons.



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Mary Jackson

A teacher forever

A heart attack at 39? Unheard of, especially for someone as active as Mary Jackson whose hobbies included outdoor sports and teaching swimming. She spent April through September of 1969 in and out of the hospital. Her lifestyle had to change. For someone who was constantly on the go and involved in physical activities, this could have been a disaster.

Mary calls her first cross stitch project her "1969". She prominently displays this piece, a beautiful Williamsburg design done on black, in her den and describes this as her life-changing piece.

Mary loves canvas work and after 1974 she contacted the National Standards Council to see how she could be certified as a teacher. Since teaching had been her thing in athletics, why not in needlework? After two years and three notebooks of research and stitching and answering volumes of questions, Mary was certified.

Mary taught at home in the beginning and later taught for the Red Cross, Community schools, Bessemer Technical School, and Positive Maturity. Her satisfaction comes from seeing people who literally "could not thread a needle", finish a needlework project. Mary says she will teach anybody who will sit still. She teaches children free because she feels if stitchers do not share their knowledge with children, needle arts will die.

In 1972, Mary met Ginnie Thompson at a continuing education workshop and they became the best of friends. Ginnie contacted her about doing some stitching for her and Mary became a "worker bee", as Ginnie affectionately calls them.

Ginnie sends her worker bees a black and white graph and thread in 18 or 22 inches lengths. As a worker bee for Ginnie Thompson Originals, Mary will work the graph, noting problems and counting every strand of thread used. All of the Ginnie Thompson projects are preworked by these worker bees before they are published.

If there are questions unanswered or unclear instructions, corrections are made at that time.

Mary Jackson, because of her expertise in the teaching field, has written Just CrossStitch Magazine's instructions for beginners. Because of her love for stitching and her demand for proper stitching, stitchers today can enjoy the "art of the needle". She resides in Hueytown, Alabama.

Danish Flower Thread

by Mary Jackson

What is Danish Flower Thread? Many stitchers, ready to use linen in a project, find flower thread recommended.

Flower thread is made to certain specifications for the Danish Handcraft Guild. It is dyed in colors and shades of colors almost impossible to duplicate with any other thread. The shadings are very soft and have a matte or dull finish.

Flower thread is 100 per cent unmercerized cotton—a round thread that pulls through linen fabric and other natural fibers with ease. This results in perfectly shaped crosses with no twisted plys. Ninety five colors are available with 40 yards in each skein.

To use, clip one end of a skein without removing label and pull thread from the other end. A single strand is used in most cross stitch directions.

Some of the darker colors may not be color-fast but soaking the unopened skeins in cold water will usually remove the "bleeding" of dyes. Color cards are available with actual thread samples.

Letters to Editor

Continued from page 6

Being an avid "cross stitcher" I will be anxious to get my first issue.

Alice Scott
Wilmington, Delaware.

Please begin my subscription by *rushing* the most recent issue of this magazine. I've been looking for a magazine of this type for so long and can hardly wait!!

Rhonda
Chaflee, Missouri

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Crossing the Country

A Guided Tour of Cross Stitch Shops

Patricia Andrews—a proud stitcher and successful shopowner

Andrews Floss 'n Yarn

When Patricia Andrews saw the beautiful new Towne East Square Shopping Center opening in Wichita, Kansas, she turned skills learned from 18 years of operating a large restaurant with 40 employees to the needlework market and opened Andrews Floss 'N Yarn, Inc.

"My mother was a fantastic needleworker. She did drawn thread, pulled thread, weaving, needlepoint, crewel and smocking. Fortunately, I learned many of these arts from her," Patricia says. "My love for needlework helped me keep my sanity while running a 200-seat restaurant. When I decided to make the switch, I had had the restaurant 18 years, and I didn't want to work that hard for many more years. Comparatively speaking, running the needlework shop is easier and oh! so much fun."

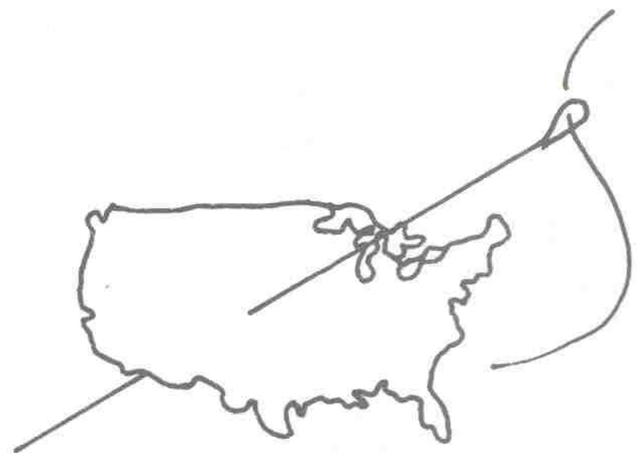
While Andrews Floss 'N Yarn doesn't offer structured classes, Patricia and her ten employees are always ready to help people, at no charge, master any type of project.

"We are fortunately very busy, but we will always help customers even when we are on the run, which is a great deal of the time," Patricia added. She feels her employees, most of whom work three to five days a week, are dedicated to helping the customer and they always have a receptive attitude toward their customers. The shop is open seven days a week, for a total of about 60 hours.

Patricia and her staff try to stock what their customers want and to keep up with what is in demand. They also provide finishing services or will teach the customer how to do the finishing herself.

"We try to have an enormous stock and back up, and we will try to locate just about any item on a special request. We also cater to mail order in this state and surrounding states," Patricia said.

Patricia's shop has grown significantly every year since opening in November, 1976, and last year Andrews Floss 'N Yarn received the Towne East Square Shopping Center award for greatest growth in their size category. The shop's inventory has quadrupled since opening.



Patricia attends several markets each year, New York, Charlotte, Dallas and Atlanta, in an effort to stay on top of what is available in the market.

"Like most shopowners and stitchers, I am never without my cross stitch, whether riding in cars or planes or waiting for an appointment or sitting under the hairdryer. I do this for me, but it is great advertising!" Patricia said. "We also have a TV ad on one of our local stations, and we get free spot personal appearances on a noon time show that airs from our shopping center."

Andrews Floss 'N Yarn is a family corporation. Albert Andrews is president of the corporation, and serves as financial and planning consultant for his wife. Their daughter, who practices law in New York City, serves as vice president and gives legal advice. Patricia is secretary-treasurer of the corporation and laughingly calls herself the 'general flunky'.

Andrews Floss 'N Yarn is located at 1414 Towne East Square Shopping Center, 7700 East Kellogg, Wichita, Kansas 67207.

ATTENTION CROSS STITCHERS!
If you have a shop that carries a complete line of counted cross stitch supplies, we are looking for you! Crossing the Country is a regular feature that is a "travel guide" for counted cross stitchers. Send us information on your shop.

If you are not a shopowner but know of a good shop in your area—tell them about our feature.

Biacl Collection

Betty Taylor prepares for Christmas!

Golden Needle—Birmingham

A real estate agent looking for a career change as the real estate market dropped became the owner of a cross stitch shop and in the process became as addicted to cross stitch as any of her customers.

Betty Taylor became a part-time employee at the Golden Needle in Birmingham, Al. when her real estate career was slowing down. She started by working two days a week and inquired about buying the shop should the opportunity ever come. In January, 1981, she became the shop owner, carrying counted cross stitch exclusively. Since then she has increased her inventory to meet her customers' needs.

Betty attributes her phenomenal growth to her customers. They come to her with new ideas they have seen in other cities and when they complete a project, they bring it in for finishing ideas. Betty often displays their finished projects in the shop.

An interesting addition to the Golden Needle is the playroom for children. The children play while the mothers shop and everyone is happy with the arrangement. Betty encourages new mothers to cross stitch for their babies by presenting a bib to stitch to each new arrival.

"I love my workers and customers. They are all friends who stitch. My husband Don is a special support to me in my work and he enjoys his position as chief motivator and right-hand man," Betty says.

Green's on Main

Green's on Main is located in the restored historic area of downtown Albertville, Al. A mother-daughter team, Billie and Laurie Green, are owners of the shop.

When the Greens opened their shop more than three years ago, there were few places in the area that carried cross stitch material, books and floss.

"We have had people tell us they had driven as far as 25 miles to pick up floss before we opened. We offer classes in cross stitch, needlepoint, French handsewing and English smocking with good response, and in the past six months, we have added candlewicking, tatting, tole and folk art painting classes," Laurie stated. Billie has a leaning to English smocking and the painting classes, and Laurie favors cross stitch, so a division of duties was easy to achieve.

Laurie Green

Golden Needle customers look forward to Betty's Christmas party with the free graphs and door prizes for customers.

When in Birmingham, don't miss the Golden Needle, the cross stitch shop noted for warmth, caring and friendship, as well as a complete stock of cross stitch materials and accessories.

After opening Green's on Main, Laurie and Billie began attending needlework trade shows in order to stay current with new ideas and products for cross stitch.

"Although candlewicking has been popular for a few months, we find most customers are returning to cross stitch because it is more challenging. Most of our customers are local people or people from the surrounding areas who do not have a needlework shop in their town," Laurie says. "We offer a large selection of books, fabrics, served with a lot of personal attention. We always help with colors and sizes of the piece being worked, and we offer finishing ideas, from framing to pillows or baskets, or whatever the customer can dream up," she added.

Green's on Main sends newsletters to customers telling them of special events such as their "Spring Sale" in February, and their "Christmas in August Sale".

Since opening Green's on Main, Billie and Laurie have seen a tremendous increase in the number of people who are interested in needlework. They see customers among the younger age groups because schools in the area teach through Home Economics or extra curricular activities many needleart forms.

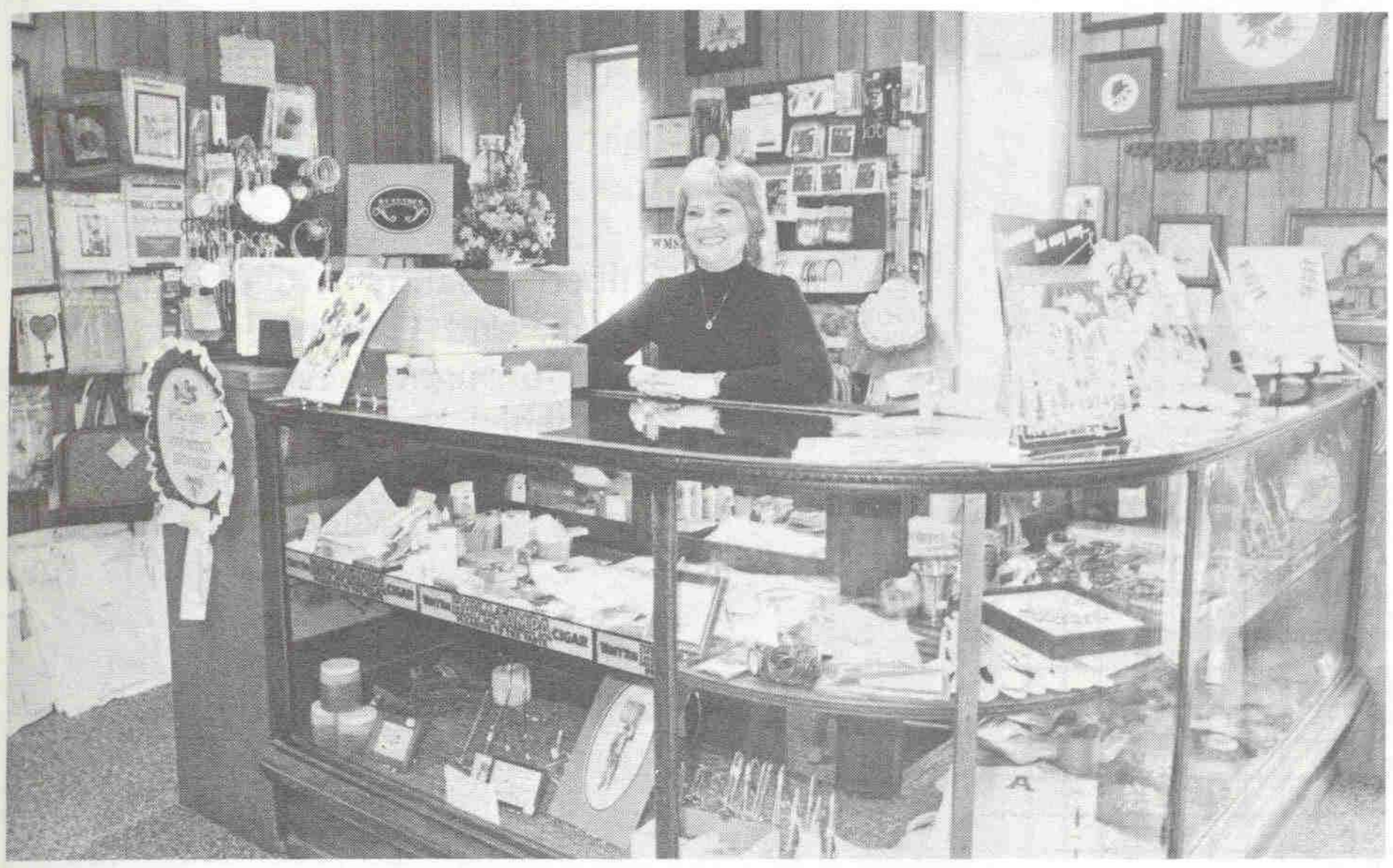
"We feel cross stitch and other crafts have done so well in this area due to the economy, and a need to accomplish something with their time," Laurie said. "So many women come in and say their daughters know how to do needlework that they never took time to learn or do. And a lot of them tell us their houses aren't quite as clean as they once were, but they have heirloom stitchery on their walls!"

Green's on Main is located at 202 East Main Street in the Main Mall, Albertville, Alabama.

Patches and Stitches

Mention cross stitch around Huntsville, Al. and you're likely to end up in a little Williamsburg house with blue shutters, heaped to the ceiling with cross stitch and other needlework forms, the likes of which you will find hard to believe—and even harder to leave.

Patches and Stitches is the inspiration and creation of Linda Worley, whose lifelong love of needlework, and desire to see such a shop in Huntsville, came together five years ago. It was an instant success! The shop she started in a little room so small "ten people and the air conditioner couldn't take care of it" soon had to relocate to larger quarters to accommodate its quick popularity and visible progressiveness.



Barbara Smith beams with pride.

Cross Stitch Peddler

The Cross Stitch Peddler in Decatur, Al. has been brought to "main attraction" level by Owner Barbara Smith.

Barbara has had a lifelong love for needlework, and has always dreamed of owning her own shop. When the Cross Stitch Peddler was up for sale, she saw a chance to make a dream come true, and bought the shop in June, 1981.

With the help of a full-time employee, Barbara has cultivated a good working relationship with her customers, and credits the shop's success to that fact. Barbara's husband Frank works with her during his time off from his regular employment.

One of the outstanding features of the Cross Stitch Peddler is the wide selection of custom framing, and the finishing services offered by the shop. Barbara believes that the personal attention from "start to finish" on a project keeps her customers happy and eager to return with other projects.

The Cross Stitch Peddler is filled with lovely models which give customers ideas for using cross stitch, and the shop offers a complete selection of books, leaflets and accessories.

Barbara notes that her new location has allowed her to double the inventory, and in turn, double the sales. She has charted some beautiful original designs, but the long hours and hard work at The Cross Stitch Peddler don't leave enough time for her to pursue her designing talents.

The Cross Stitch Peddler is located at 2033 Beltline Road, S.W., Decatur, Alabama.

Although Patches and Stitches is geared to cross stitch, the shop also carries an extensive line of other needlework supplies.

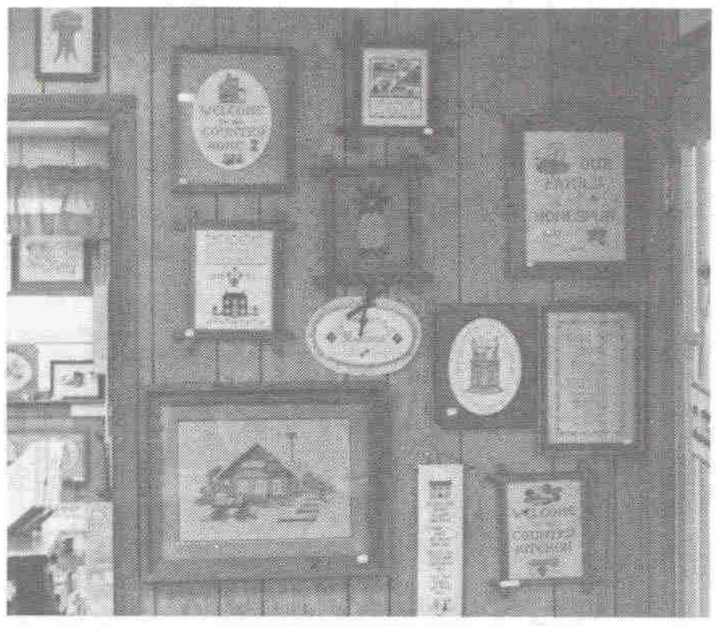
"If we don't have it, we'll get it" quips one of the sales ladies who has worked with Linda four years. There are cross stitched pillows, telephone boxes, plant 'pokes', aprons, diaper bags, samplers and bellpulls everywhere! Innovation is obvious here and that is exciting to the cross stitch "addict". Another employee states, "I like working here because it supports my habit." There is a full range of cross stitch books, graphs, fabrics, thread and finishing supplies.

The shop specializes in classes on finishing, advanced cross stitch and needlepoint. In addition, the shop employs two women who finish cross stitch pieces and needlepoint into pillows and bellpulls. Another service available is the graphing of personalized charts from personal pictures or drawings.

Patches and Stitches has a 'homey' atmosphere that goes beyond the walls of the structure. Whether a customer comes in just to browse or needs help with a project, Linda and her staff provide a warm atmosphere conducive to the art of counted cross stitch.

As one customer noted, "This 'Alice in Wonderland' shop fills me with the urge to buy everything in sight. The displays are just great!"

Patches and Stitches is located at 2336 A Whitesburg Drive, Huntsville, Al. 35801.



A beautiful display at Patches & Stitches

Continued on page 16.

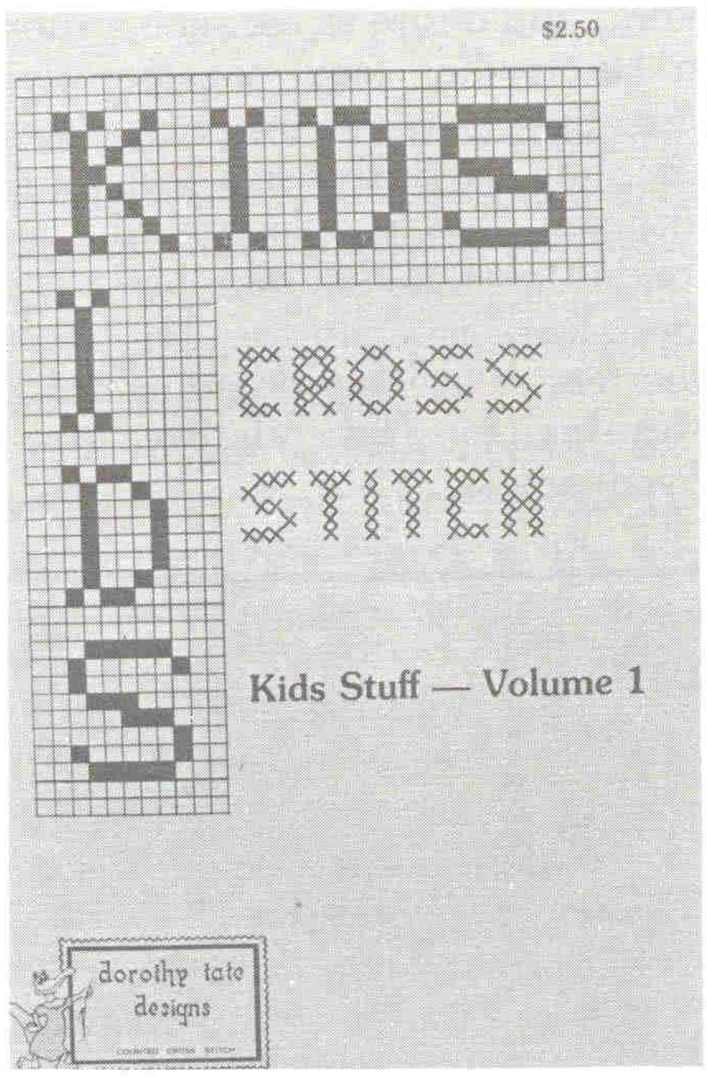
Biacl Collection

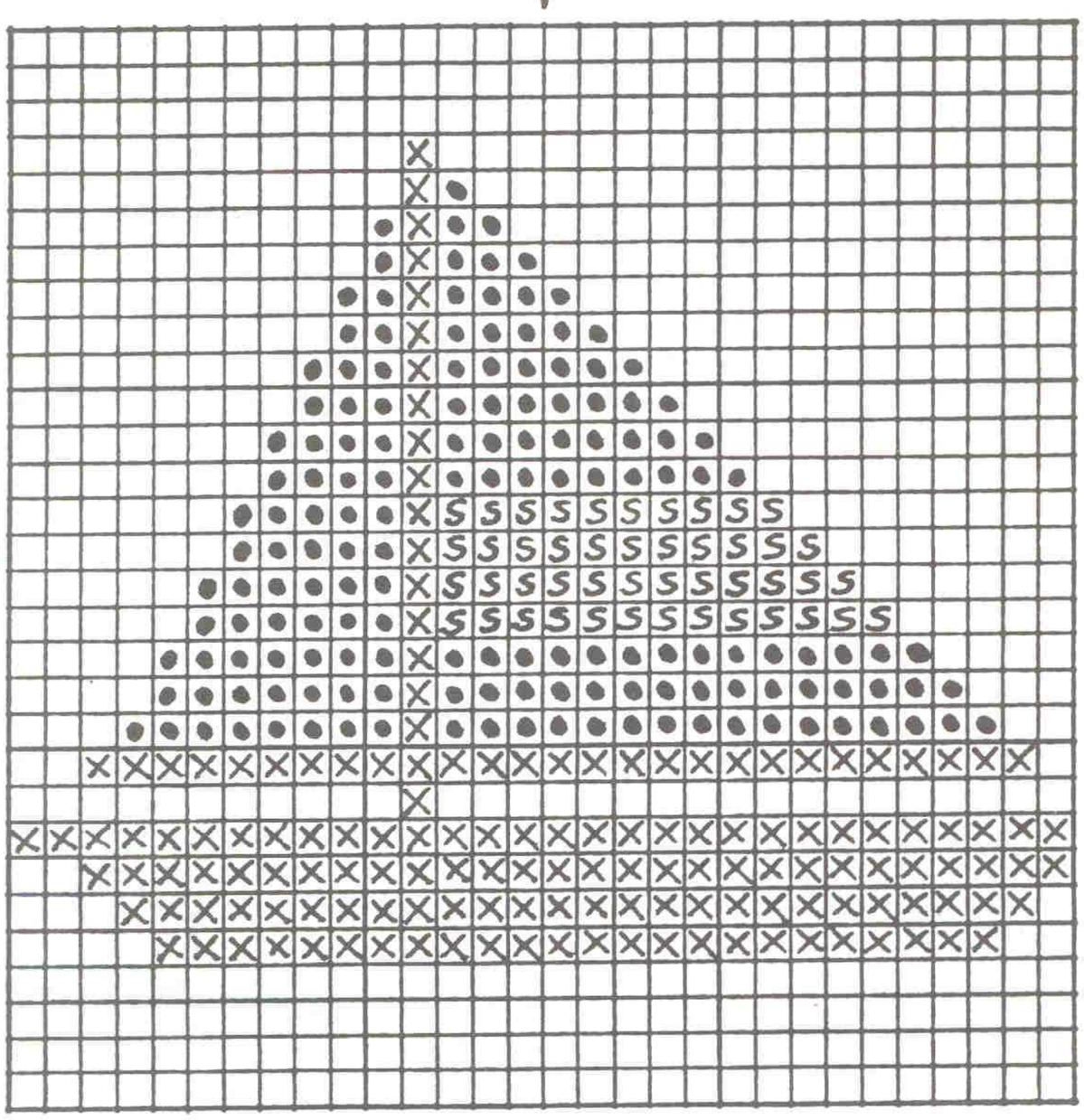
Kids Can Count Too!

This regular feature is dedicated to the young stitchers who are beginning their designing and stitching careers. Each issues will bring information on teaching aids for children and teenagers, as well as designs by our younger designers.

This issue features Dorothy Tate & her children. Their book is entitled Kids—Kids Stuff Vol I. The graph of the sailboat is from that book. This book is a marvelous resource for teaching children the fun of cross stitch.

Dorothy Tate and her family are featured in this issue and their story begins on page 50.





SAILBOAT

dorothy tate designs ltd

DMC Colors

X 801 Brown
S 666 Bright Red, or
703 Med Green, or
797 Royal Blue
• 742 Dark Yellow

© Dorothy Tate Designs 1980

Crossing the Country

Continued from page 15.

The Daisy Barrel

When Judy DeNardo entered the partnership at The Daisy Barrel in 1974, she brought with her the love of counted cross stitch. With her enthusiasm, this form of needlework, new to the Fairborn, Ohio area, soon became popular.

Opened in August, 1973 as a craft and antique shop by two military wives, The Daisy Barrel changed partners as husbands were transferred.

As new partners Marjorie Gilbert, Sandy Ruggles, Phyllis Franck and Gretchen Hasz came, each brought new ideas which broadened the scope of the shop. Crafts and antiques were dropped and in 1979 when the shop was moved to a larger location, the emphasis shifted to needlework.

The Daisy Barrel carries supplies and offers classes for counted cross stitch, candlewicking, smocking and quilting.

Customers are invited to participate in an Annual Customer Cross Stitch Show, and other shows are set for other types of needlework.

The Daisy Barrel owners have found their customers are doing more sophisticated projects, and using linen with larger, more intricate designs.

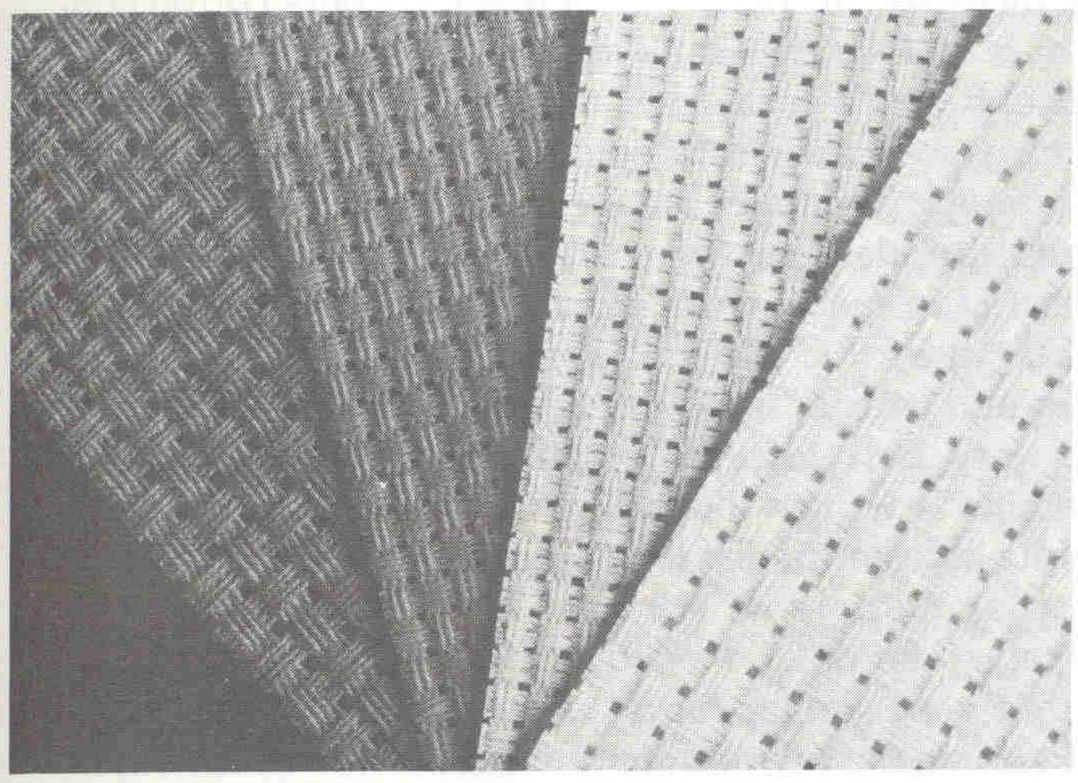
The Daisy Barrel is located at 19 West Main Street, Fairborn, Ohio.

Models galore at the Daisy Barrel

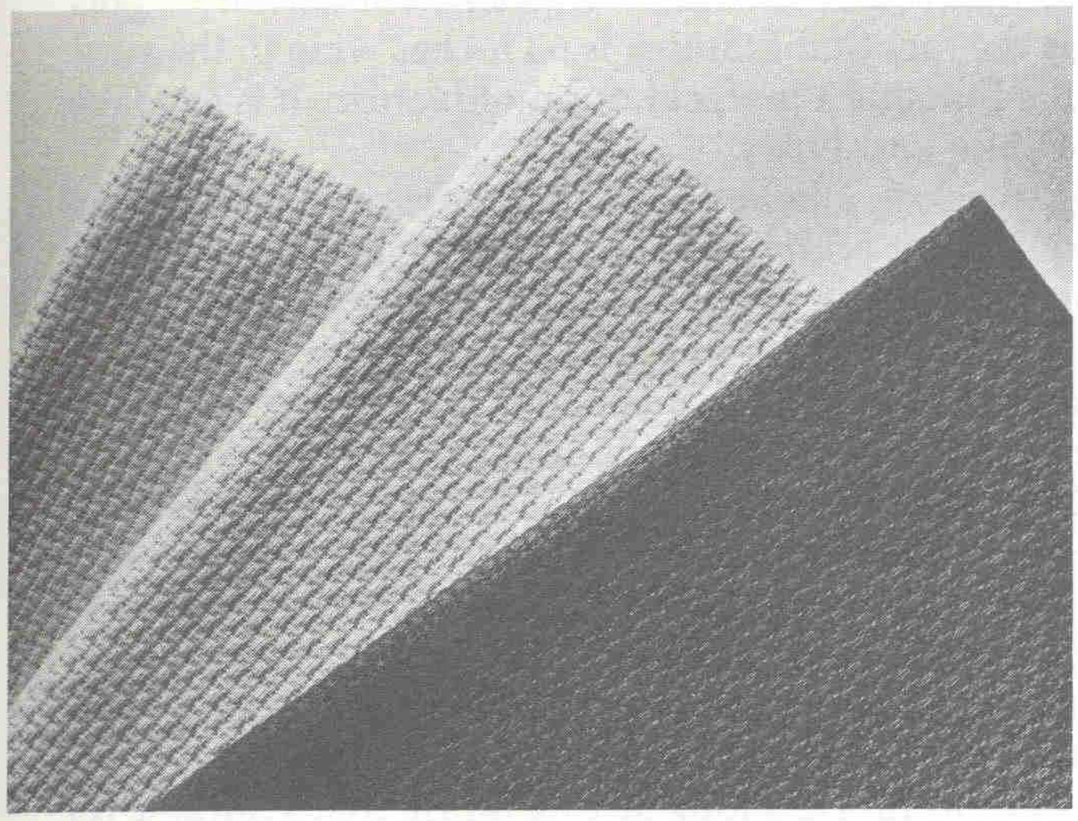
Biacl Collection

OOE - A Fabric Fantasy

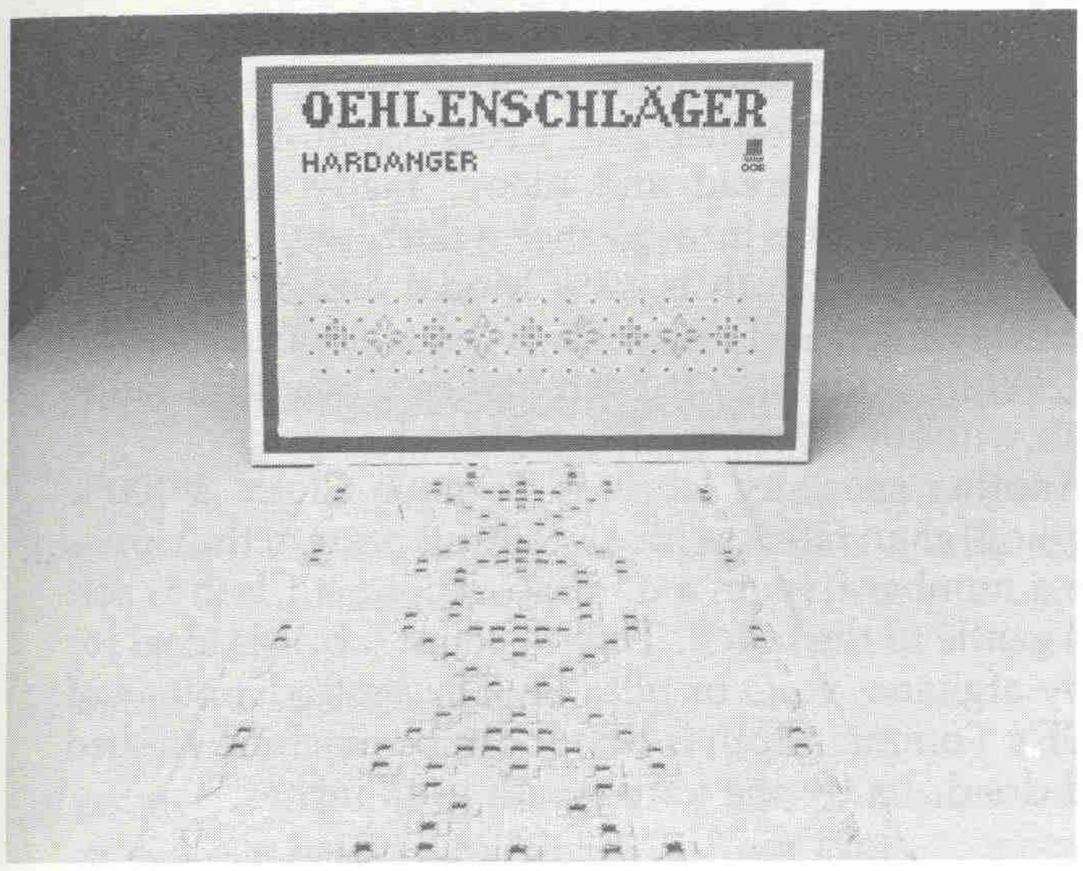
By Jeff Redman



A—The Aidas



B—Fourteen Count Aida



C—Beautiful OOE Hardanger

Cross stitch, that beautiful, very adaptable art needlework form, had its rebirth in the deep south. Not since colonial times has cross stitch enjoyed so many devoted stitchers.

Cross stitch embroidery has its roots in Scandinavia. Denmark is home to several large firms, many years old, that specialize in fabrics, kits, charts, flosses, books and bellpull hardware for cross stitch. Their products still remain the top quality in the ever-increasing cross stitch market. The reason is simple: The Danes have done cross stitch continually for almost a thousand years. Americans, who left their cross stitch behind in the mad rush to settle a continent, are beginning to find their way back to the joys of cross stitching.

This article discusses the fabric line of one of the oldest and most prestigious of Danish firms, OOE. OOE fabrics are available through their American branch based in Summerville, S.C.—a suburb of Charleston, S.C.

Aida is the most popular fabric for cross stitch in the United States. Aida's difference from other fabrics is that in Aida, flat threads, usually several, are interwoven in one direction. Danish Aida is available from OOE in 6, 8, 11, 14 and 18 counts. Six and eight counts are most often used for large work, placemats, masculine motifs and the like. Six and eight count Aida are also known as Herta. OOE/USA is one of the few companies to offer 6 and 8 count Aidas in colors. See picture A.

Eleven count Aida was the first of the Aida's to really become popular for general use. Eleven count has been used for pictures, wall hangings, bellpulls and many other uses. The main plus of eleven count is the easy visibility of the holes, so stitching is no problem.

Fourteen count Aida, the most popular count of evenweave fabrics, has been used in almost 80% of the American cross stitch books published. See picture B.

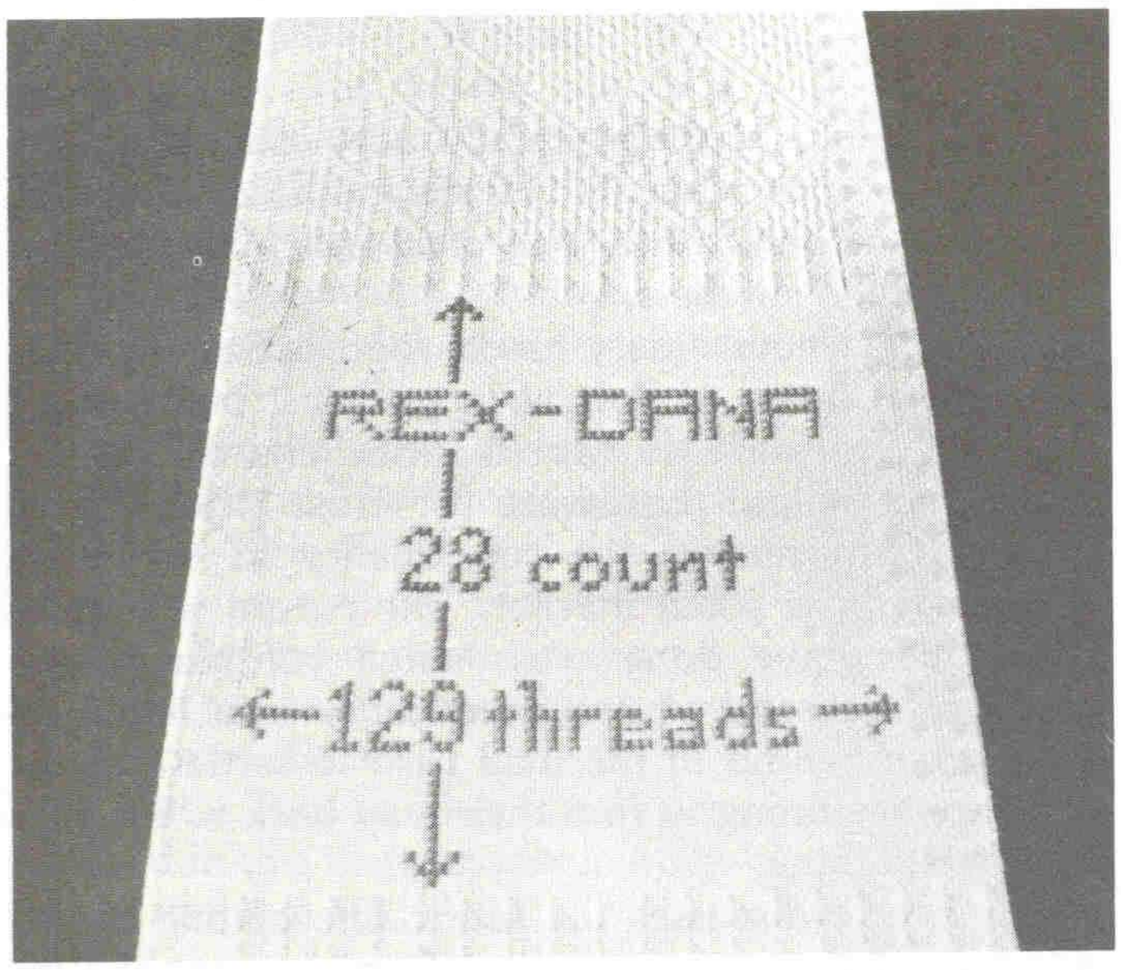
In the Aida line the 18 count is currently the number 1 best seller. OOE's 18 count Aida is used in many, many cross stitch books calling for 18 count Aida because of the large color variety available. This beautiful fabric is sometimes called Pearl Aida. Like all of the OOE Aidas, 18 count is 100% pure cotton.

Hardanger is similar in many ways to Aida with the exception that instead of several threads being interwoven with several other threads, each individual thread is interwoven. However, like Aida, the threads are flat and OOE Hardanger is woven of 100% pure cotton. Hardanger has 22 threads to the inch and therefore is called a 22 count. Hardanger is used for a large variety of things: Christmas ornaments, bellpulls, tablecloths, pictures and hardanger work (cutwork and stitchery all in one). See picture C.

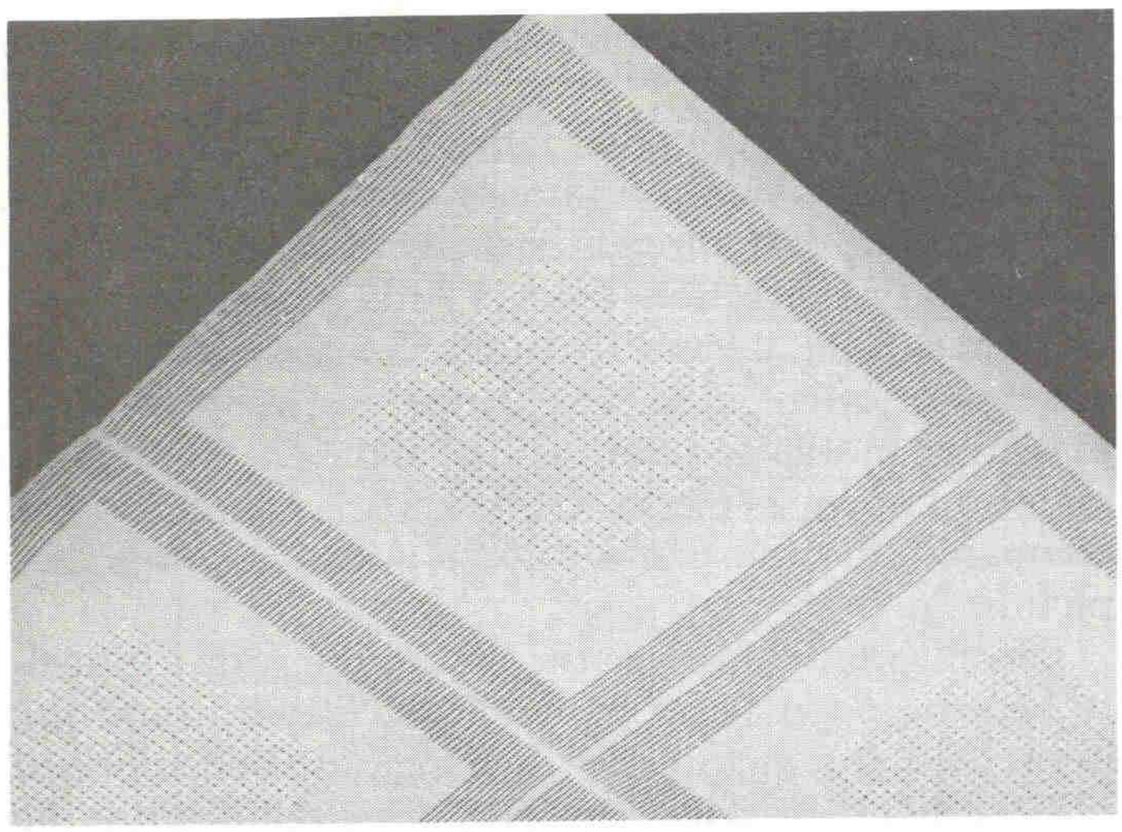
Biacl Collection

Editor's note:

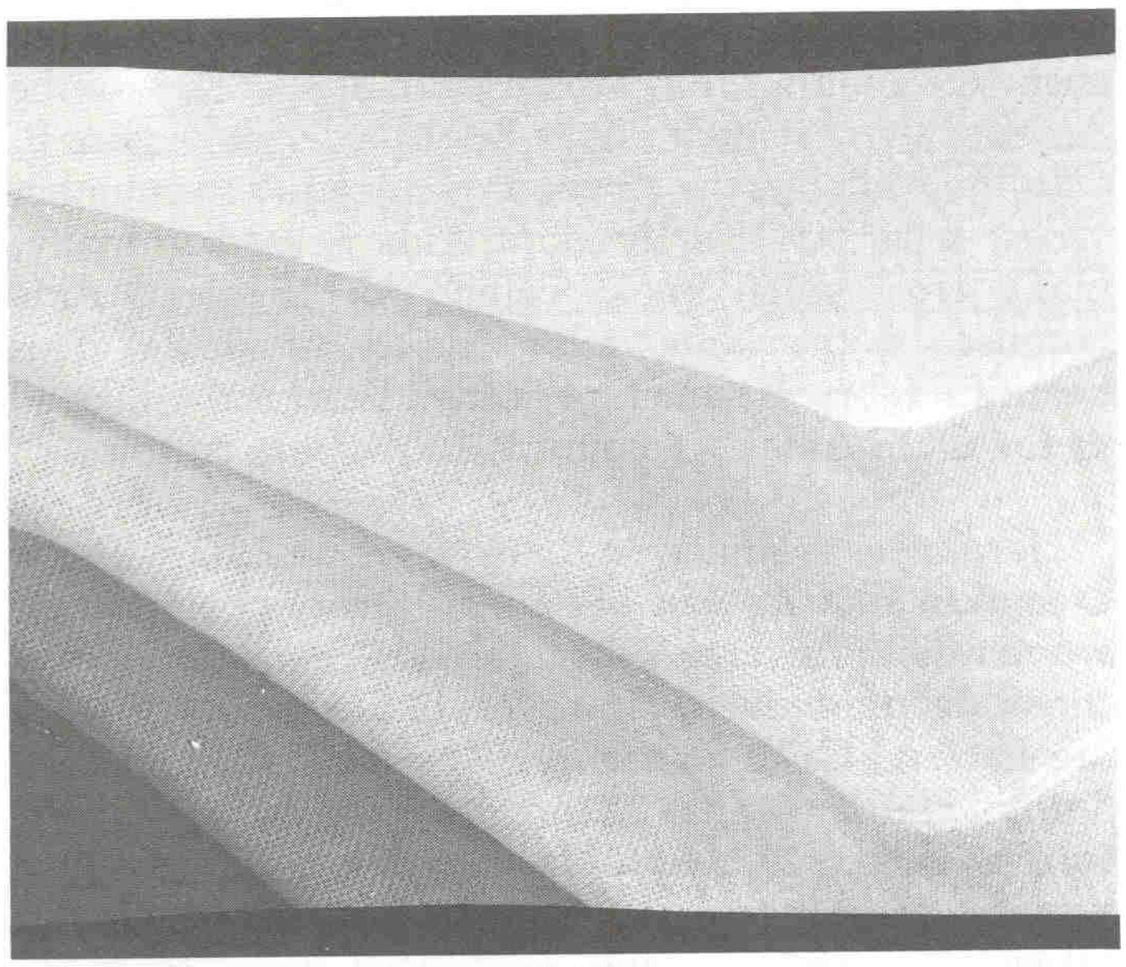
A detailed chart follows listing fabrics, colors and sizes from OOE/USA.



D—Rex Dana an elegant fabric



E—Trinity Cloth



F-Beautiful Linen

OOE's best selling fabric is Country Cloth. This fabric has a beautiful homespun weave identical to what our colonial ancestors worked on. Even better is the fact that this fabric is not dyed. Its pure cotton content is left to show its natural colors, which come through as a warm, rich oatmeal. This truly colonial fabric is available in 11 count Aida, 14 count Aida and 22 count Hardanger weaves, and is perfect for Early American designs, masculine motifs, and has been featured in many cross stitch books.

Etamine by OOE is a fabric composed of synthetic fiber and cotton, has a thread count of 25. It has one of the very best textures of all the evenweave fabrics. Etamine is woven like a linen, but has all the positive points of a synthetic fabric. Etamine, originally not too popular with cross stitchers because of its complex thread count of 25, has now gained in popularity along with a very similar fabric called Linda.

Etamine is perfect for curtains with cross stitch, tablecloths with cross stitch and thanks to its semi-synthetic base, Etamine washes wonderfully. This, plus the fact that Etamine is 63 inches wide to the yard, make Etamine a perfect household fabric. It is available in White and Ivory.

Damask is a beautiful fabric woven in a simple but very elegant pattern, so typical of Danish culture. The composition of OOE Damask is 30% cotton, 30% Modal, 40% Polyester and it is woven with an 11 count center. It is available in pure white and well-suited for pillows or small tablecloths.

Rex-Dana is another of OOE super synthetic fabrics. It is woven with a classic diamond-shaped pattern that is repeated across the fabric, and is 49% Modal and 51% cotton. Its 53 inch width, and rich ecru color, give this fabric a multitude of possible uses, such as curtains, pillows and bellpulls. The synthetic content makes this fabric a long lasting fabric that's durable for everyday use. See picture D.

Trinity Cloth, OOE's latest specialty fabric, offers utility as well as beauty. Trinity Cloth has a seven count center square, a 28 count square around that and a 14 count mesh around that. This fabric is one that can be used for Needlepoint, Cross Stitch, Blackwork, Assisi, Pulled Thread and many, many more. This fabric is available in a 55 inch width with 5 squares across. Trinity Cloth is 49% Modal and 51% cotton like Rex-Dana but Trinity Cloth is available in two colors, White and Ecru. It even makes a beautiful tablecloth without stitching. See picture E.

Another specialty fabric is Tommie Cloth, a 100% acrylic afghan fabric with a beautiful pattern that looks like a number five on a domino. Tommie Cloth is soft and gentle to the touch. This 14 count fabric is ideal for baby afghans, vests or pillows. The best advantage of OOE's Tommie Cloth is that it can be machine washed and dried. Its by the yard width is 43 inches.

Continued on page 32.

Biacl Collection

Evenweave Fabric

COUNT	FABRIC	COLORS
11	Aida	White, Ecru, Ivory, Christmas Red, Christmas Green, Royal Blue, Celery Green, Chocolate Brown, Pumpkin Orange.
14	Aida	White, Ivory, Ecru, Christmas Red, Pistachio, Royal Blue, Christmas Green, Pastel Yellow, Pastel Blue, Celery Green, Chocolate Brown, Pumpkin Orange, Confederate Gray, Wedgewood Blue, and Black.
18	Aida	White, Ivory, Ecru, Christmas Red, Pistachio, Pastel Yellow, Pastel Blue, Pastel Pink, Royal Blue, Christmas Green, Turquoise.
22	Hardanger	White, Ivory, Ecru, Light Gray, Gold, Christmas Red, Pastel Blue, Celery Green, Royal Blue, Mushroom, Chocolate Brown, Christmas Green, Lavender.
11, 14, 22	Country Cloth	Natural.
25	Etamine	White, Ivory.
11	Damask	White.
specific design	Trinity Cloth	White, Ecru.
14	Tommie Cloth	
23	Congress Cloth	White, Light Tan, Dark Tan, Christmas Red, Confederate Gray, Pastel Pink, Christmas Green, Sky Blue, Pumpkin Orange, Celery Green, Purple.
18	Davos	White, Ivory, Ecru, Mushroom.

Linen

35 count	OOE's finest Linen and one of the finest available on the market. Available only in bleached or ivory.
30 count	Bleached form only.
25 count	This particular Linen is ideal for colonial samplers because the count is similar to what the colonists used. It is available in bleached or unbleached—beautiful rich brown. Brown is the color of natural dried flax.
22 count	Linen Hardanger—The fibers are flattened and woven to a Hardanger weave. Available in bleached only.
21 count	Bleached only.
19 count	This Linen is an easy Linen to work on, perfect for those who have never worked on Linen before. Available in Rose Pink, Christmas Red, Confederate Gray, Tan, and Ivory.
13 count	This Linen is very coarse and is used mostly for larger charts and masculine designs.

The Best Things . . .

Reba Patterson

Being 'on the needle with cross stitch' helped Designer Reba Paterson to endure the tough times of being 'on the needle with chemotherapy' after she was diagnosed as having cancer in 1980. Cross stitching kept her fingers, and more importantly, her thoughts, occupied during that time.

Reba had enjoyed all types of needlework, from crewel to needlepoint for many years, but after her introduction to cross stitch six years ago, she "just never wanted to return to any other type of stitchery". When her walls couldn't take another piece of needlework, she began making pillows and creating original designs.

"I try to accomplish one of two things with my designs. They reflect my new attitudes on, and love for, life, and they offer a way to say 'I love you' to those we do love so much but often neglect to tell," Reba said.

After she learned she had cancer, Reba underwent very aggressive chemotherapy in order to beat the disease.

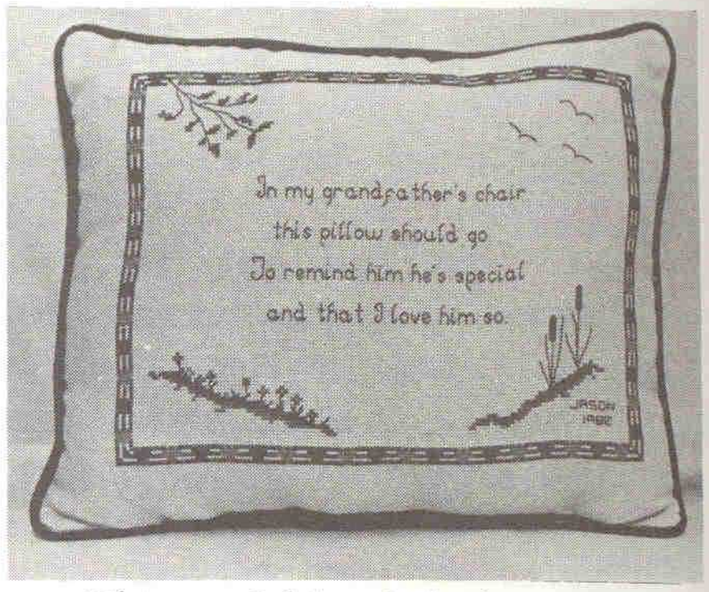
"My children were 6½ and 4 at the time, so the months of chemotherapy with its very unpleasant side effects were tough ones for me, both physically and emotionally. But because of my faith and trust in God, my loving and supportive husband and family, a host of terrific friends and a strong fighting spirit, I am here more than three years later, feeling wonderful and cross stitching away," Reba added.

As a designer for cross stitch, Reba feels her biggest challenge is blending thread colors in such a way as to bring out the design as she visualizes it in her mind. She recommends that in addition to working pieces for gifts, all cross stitchers should keep some things for themselves.

Reba, shows her pillows at the semi-annual Arts and Craft Show at Brookwood Village in Birmingham, and for the past three years has been invited to show her pillows in the Symphony Shop of the Decorators' Showhouse which benefits the Alabama Symphony.

Among Reba's designs are pillows for grandmother's chair, grandfather's chair, mother's chair, father's chair, sister's chair, and brother's chair. Other designs include A Southerner, Born and Bred; Antiques and Friends; Chicken Collectors and Friends; and a pillow for the armchair quarterback's chair.

Reba said of her design graphed for Just CrossStitch, "If you stitch 'The Best Things in Life' for yourself, allow it to serve as a constant reminder that life really is precious and that we should make each day count for God who gives it. If you stitch this design as a gift, be sure to put 'I love you' and your initials in the bottom right corner. Have fun working the design, and may God grant you a generous measure of the best things (which are not things) in your life."



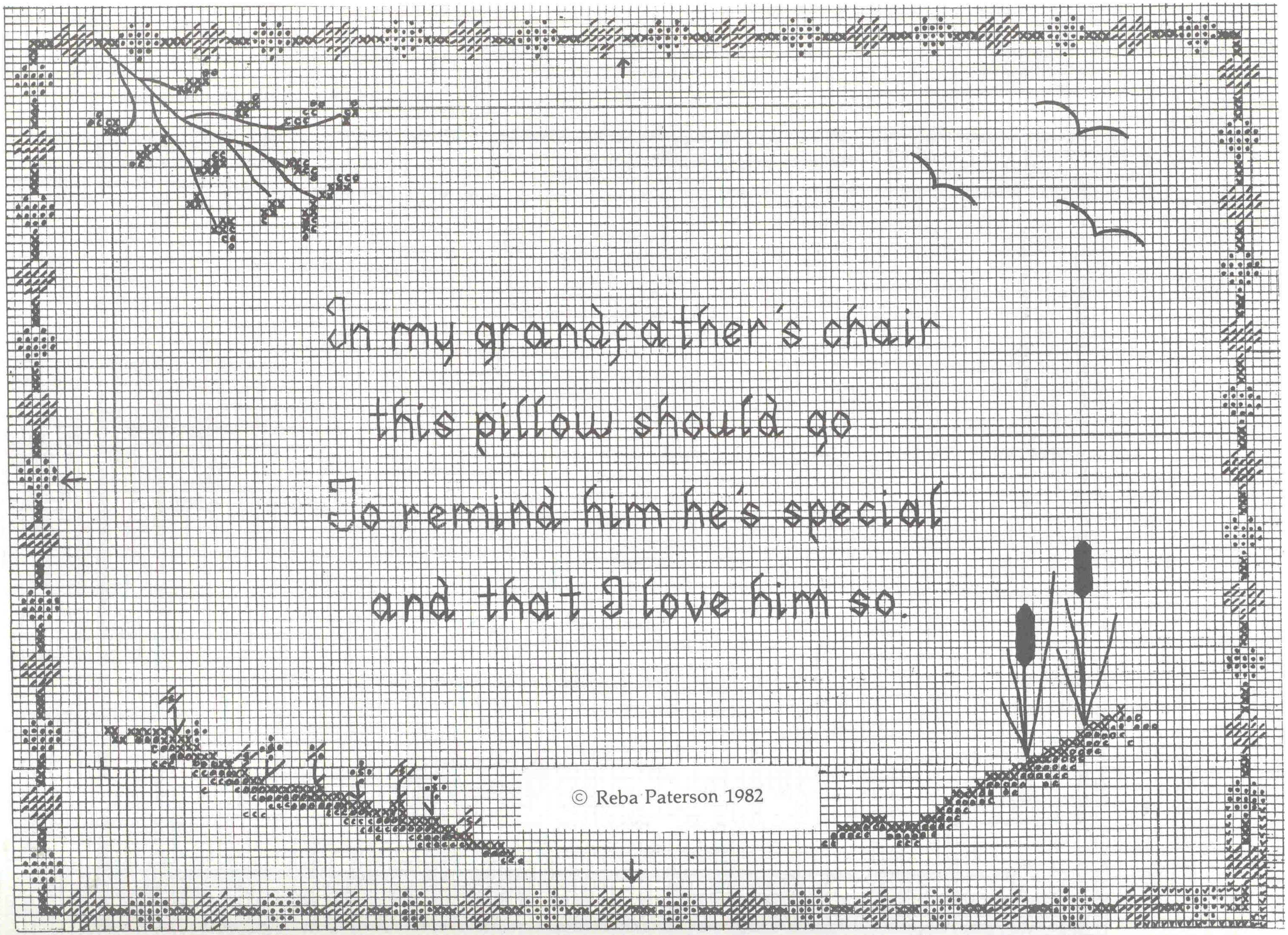
This model is stitched on 14 count Aida.

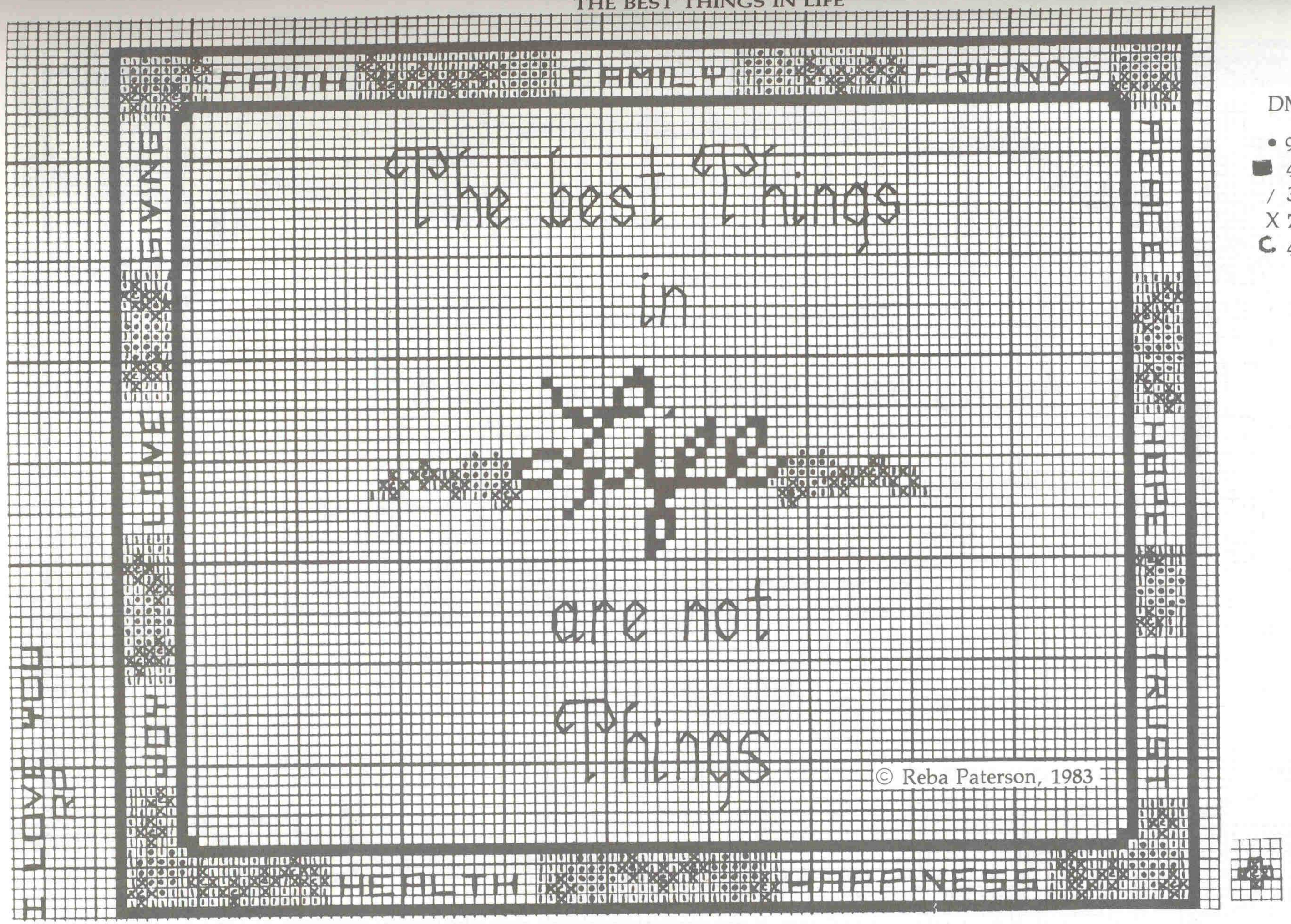
This model is stitched on 14 count Aida.

GRANDFATHER'S CHAIR

DMC COLOR CODE:

s—725
x—469
/—400
•—729
°—470
c—471
■—938
433 lettering and branch
535 birds
936 stems of cattails
v —535 as in lower right corner. Work border with hearts and connecting 469, then add 535 to border only if you so desire. Stitch count—111 x 151.


In my grandfather's chair
this pillow should go
To remind him he's special
and that I love him so.
© Reba Paterson 1982



DMC Color

- • 977
- ■ 433
- / 3364
- X 743
- C 400

Sample is worked on ecru Aida—14 count
Stitch Count—87 x 106
Add 4-6 inches to design area for framing.

Design area:
11 count—8 x 9-1/2
14 count—6-1/8 x 7-5/8
18 count—5 x 6
22 count—4 x 4-3/4

Backstitch lettering—433
Backstitch around each flower—937
Backstitch around each heart—433
(See bottom right corner of graph)

Biacl Collection

Homespun Elegance

Sandra Sullivan

Sandra Sullivan of Homespun Elegance finds it "second nature" to design traditional and country cross stitch graphs. Living with and studying this type of American design makes it a natural for her.

"I was doing 'Country' designs before they became the 'in' thing. Now they are popular and that's wonderful for me. Even if this type of design becomes unpopular soon, I don't think I will change radically because I do not believe you can design something well if you don't like it to begin with," Sandra states.

Her entry into the world of design came about when she was unable to find a graph similar to a porcelain duck which she thought would make a wonderful model for a piece of needlework. She decided to try her hand at capturing the duck in stitches, and since cross stitch seemed to her to be the least time consuming way of doing it, she designed her first piece for herself.

Sandra finds the challenge of her work to be the process of getting the designs ready for publication from photography to the printing of books.

"The designing is fun! Handling all of the different facets of a business like this is not always easy or fun," Sandra says. "The fun part of designing is when everything finally comes together and is framed or finished appropriately, and it looks like I imagined it would. That makes it all worthwhile."

While "Patches of Country I & II" have been Sandra's best sellers, her favorite designs is the first sampler she did, Sampler I.

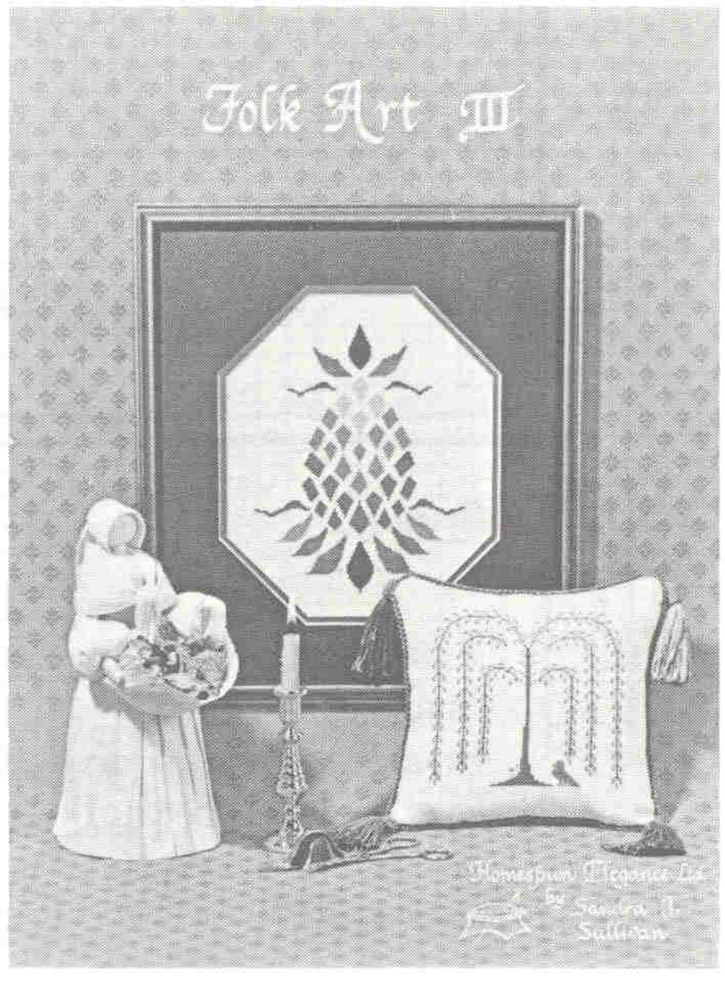
She suggests that even though cross stitch is usually very simple, every stitcher should read all the instructions for each design before proceeding.

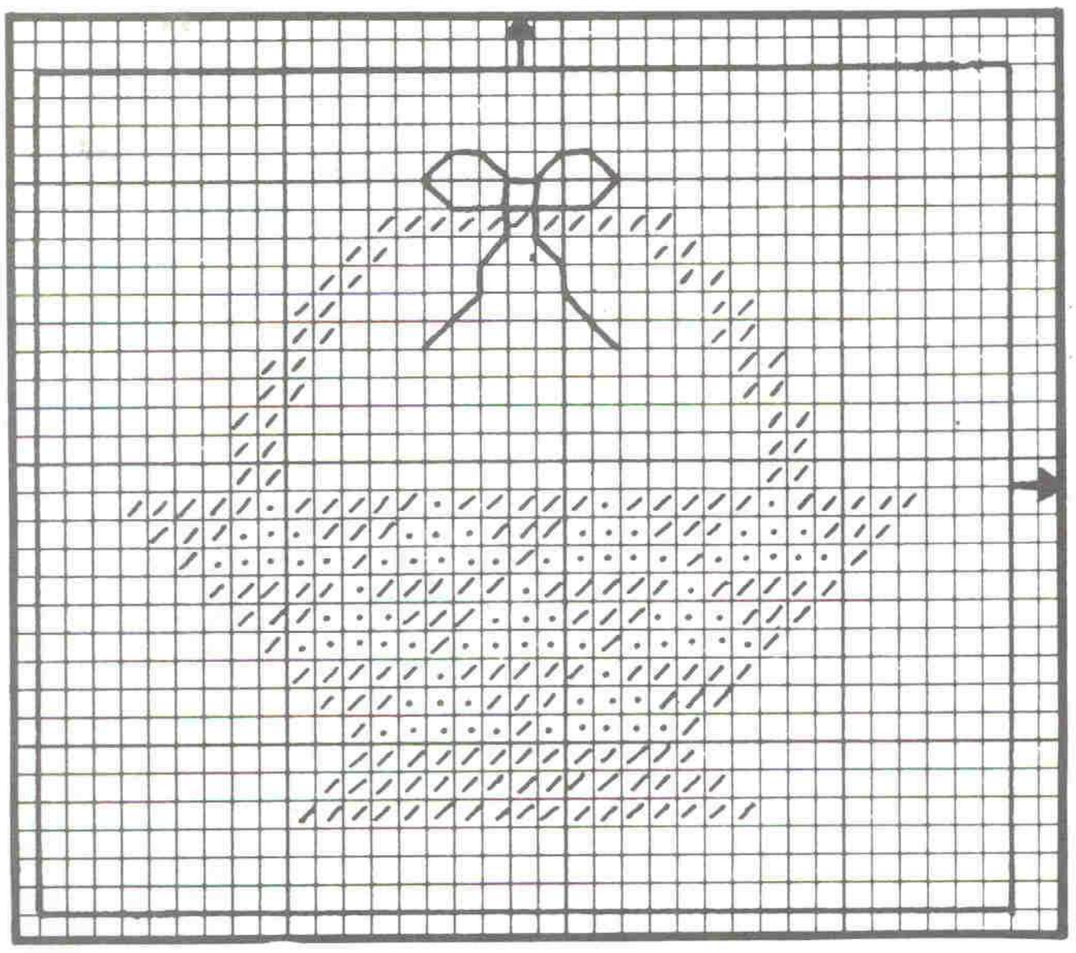
New from Homespun Elegance—beautiful swags!

"I would like to see more cross stitchers try linen rather than always using Aida. It is not as difficult as it looks, and it is so beautiful. It gives your needlework a totally different look—an 'heirloom' look," Sandra said.

Sandra holds a degree in business education which she finds useful in running her wholesale business in Fredericksburg, Virginia.

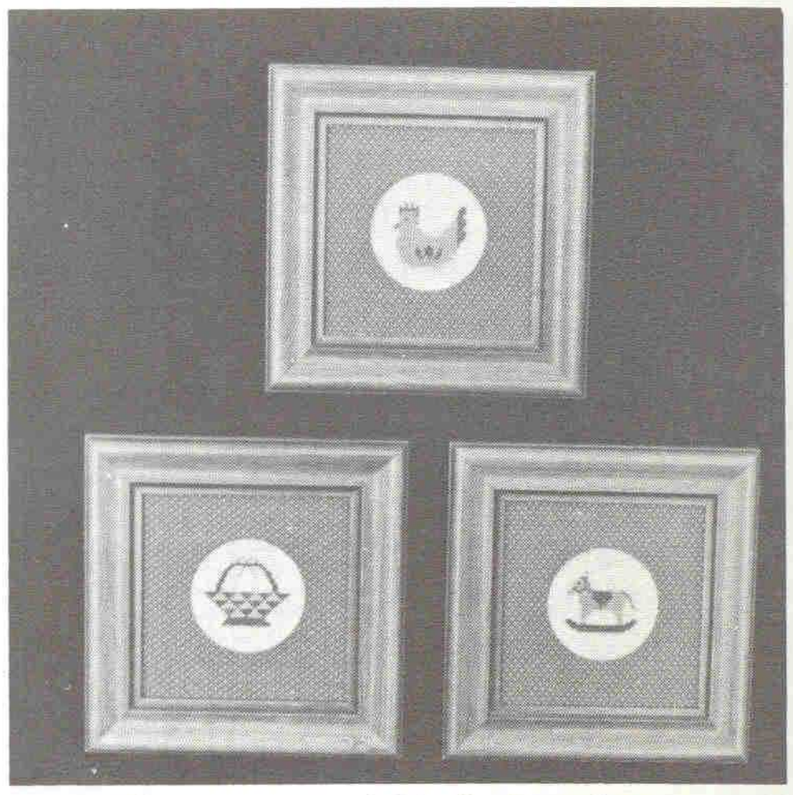
Other books from Homespun Elegance include Signs & Sayings for Country Homes, Traditions, Country Weathervanes, and leaflets available are Folk Art I, Fruit Pies, Special People and Samplers I & II.



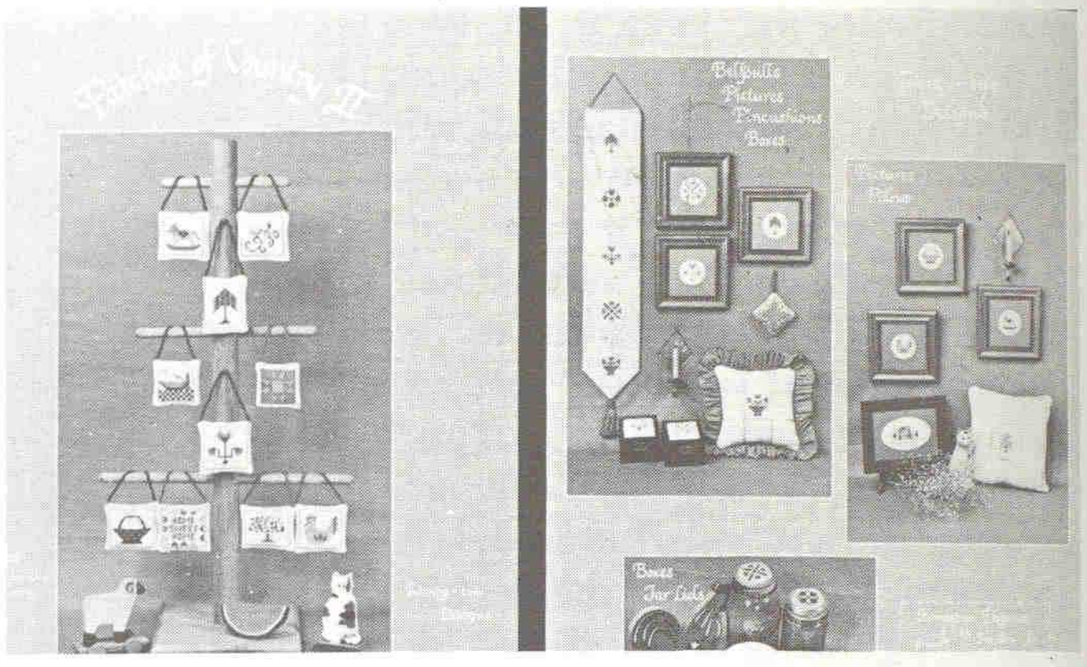


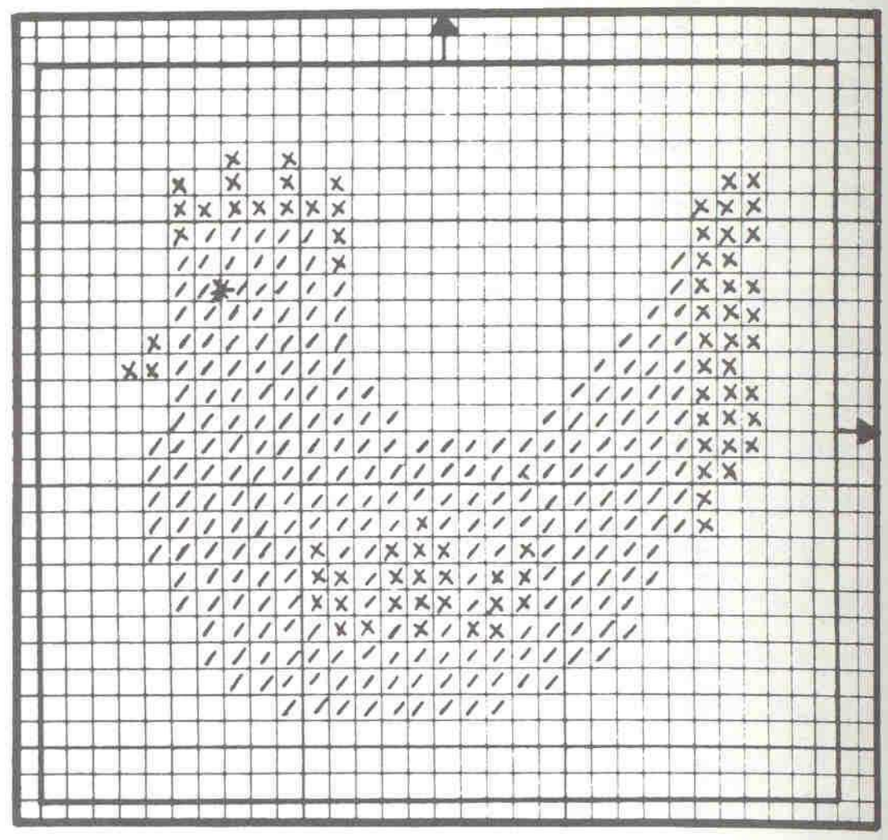
Green	319	or	Brick red	918
Dk. red	355	or	Tan	422
Bow — Bkst.	355	or	Bow — Bkst.	918
Border — Bkst.	355	or	918	

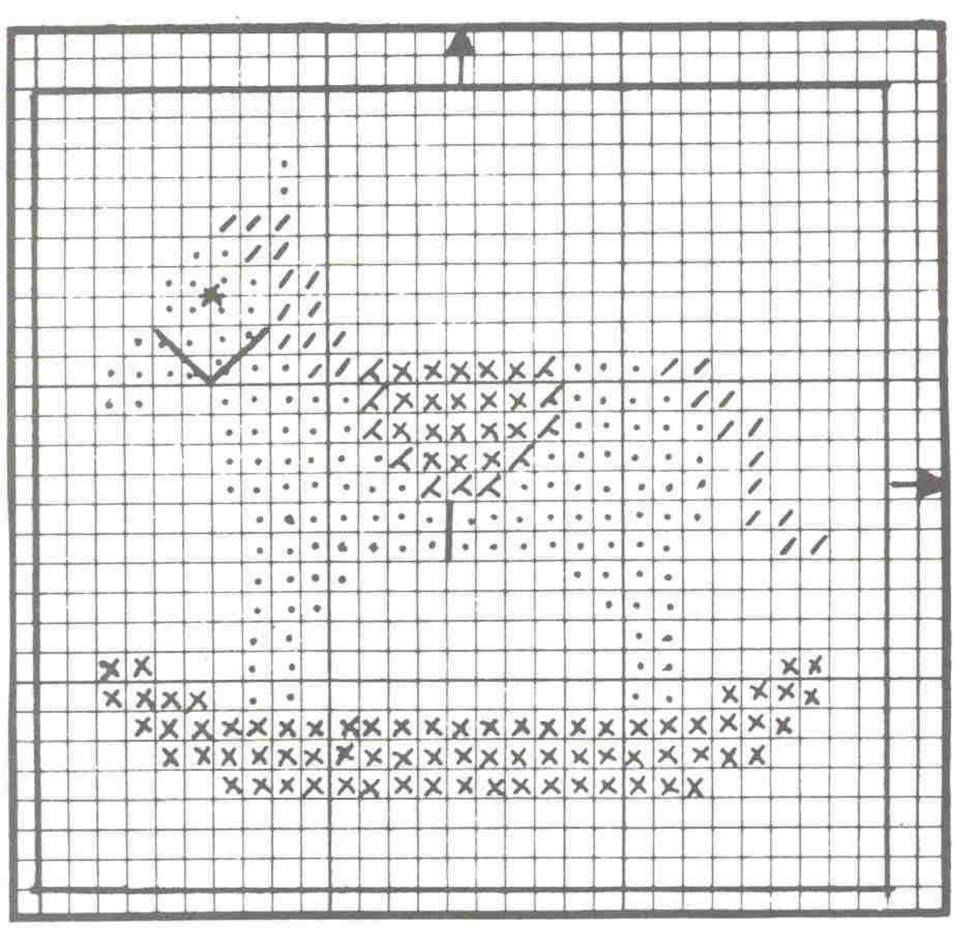
30H x 35W



These are 3 of 22 designs from Patches of Country II







Brown	433			
Tan	3045			
Teal blue	924			
Brick red	918			
Bridle and strap on saddle — Bkst.	924			
Eye — French knot —	924			
Border — Bkst.	918			

27H x 29W

Copyright © 1982, Homespun Elegance

Tan	3045
Brick red	918
Border — Bkst.	918
Eye — French knot —	918

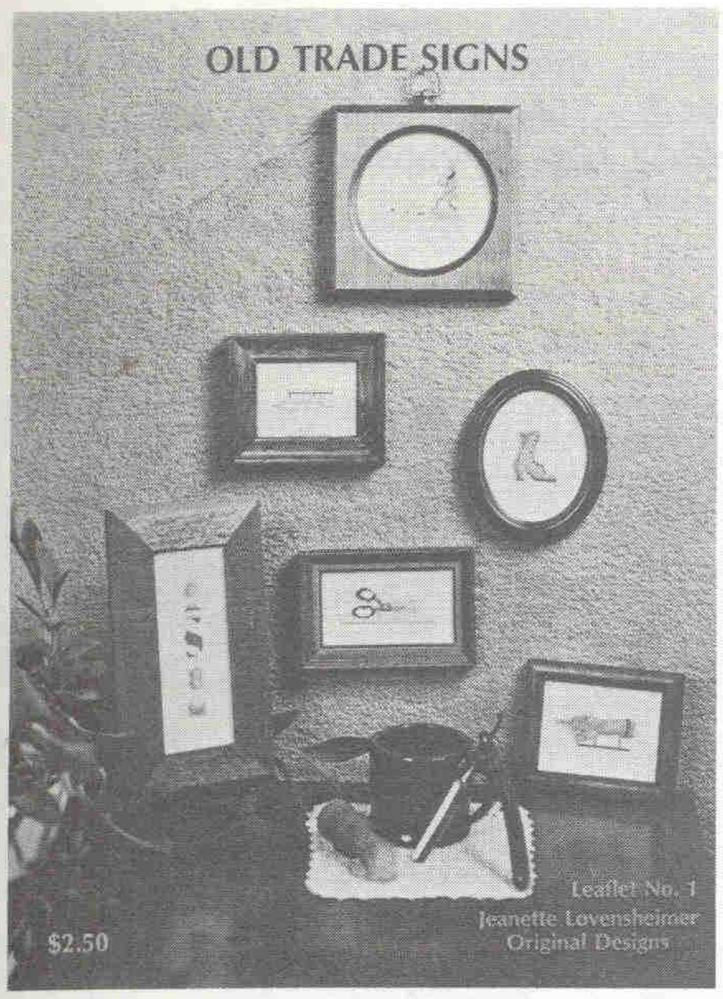
28H x 31W

PATCHES OF COUNTRY II—All 3 models stitched on 30 count white linen over 2 threads, but may be stitched on any fabric. Book contains 22 designs. **HOMESPUN ELEGANCE** by Sandra J. Sullivan

Biard Collection

Showing Your Trade

Jeanette Lovensheimer



Jeanette Lovensheimer's introduction to designing for cross stitch came when she began designing graphs of local churches as projects for church bazaars.

While she had worked various types of needlework for many years, Jeanette first became interested in counted cross stitch when, during a rainy-day trip to Myrtle Beach, S.C., she visited the Hammock Shop at Pawley's Island and became acquainted with Ginnie Thompson and her designs.

A resident of Florence, S.C., Jeanette has been designing for cross stitch for six years and often incorporates a phase of family life into her graphs. When her three children were in a high school marching band, her "Music is Love" book evolved. She credits her son Brian, a music major at Furman University, as the driving force behind the book "Music is Fun". When daughter Lisa became involved with Florence Little Theatre, ACT I leaflet filled a need for a drama theme.

Jeanette's favorite design was among her first to be put on graph paper. Winter Wading, from her book "Daily Dilemmas", was adapted from a snapshot of her son Craig, taken during a winter trip to the beach. Even though it was quite cold, Jeanette remembers, he couldn't resist taking off his shoes, rolling up his pants and going wading.

Some of Jeanette's work has been researched and planned, such as Whoo's Whoo, and three leaflets were developed from original art work by Ann Finch, artist and owner of the Patchwork Palette in Florence.

"I love all aspects of designing—from the beginning sketches to having to take out a wrong color and try something else. I design to please myself and I find I'm becoming more discerning all the time," Jeanette said. "I get tremendous satisfaction when a stitcher will write or send a photo of one of my designs adapted in a different end product."

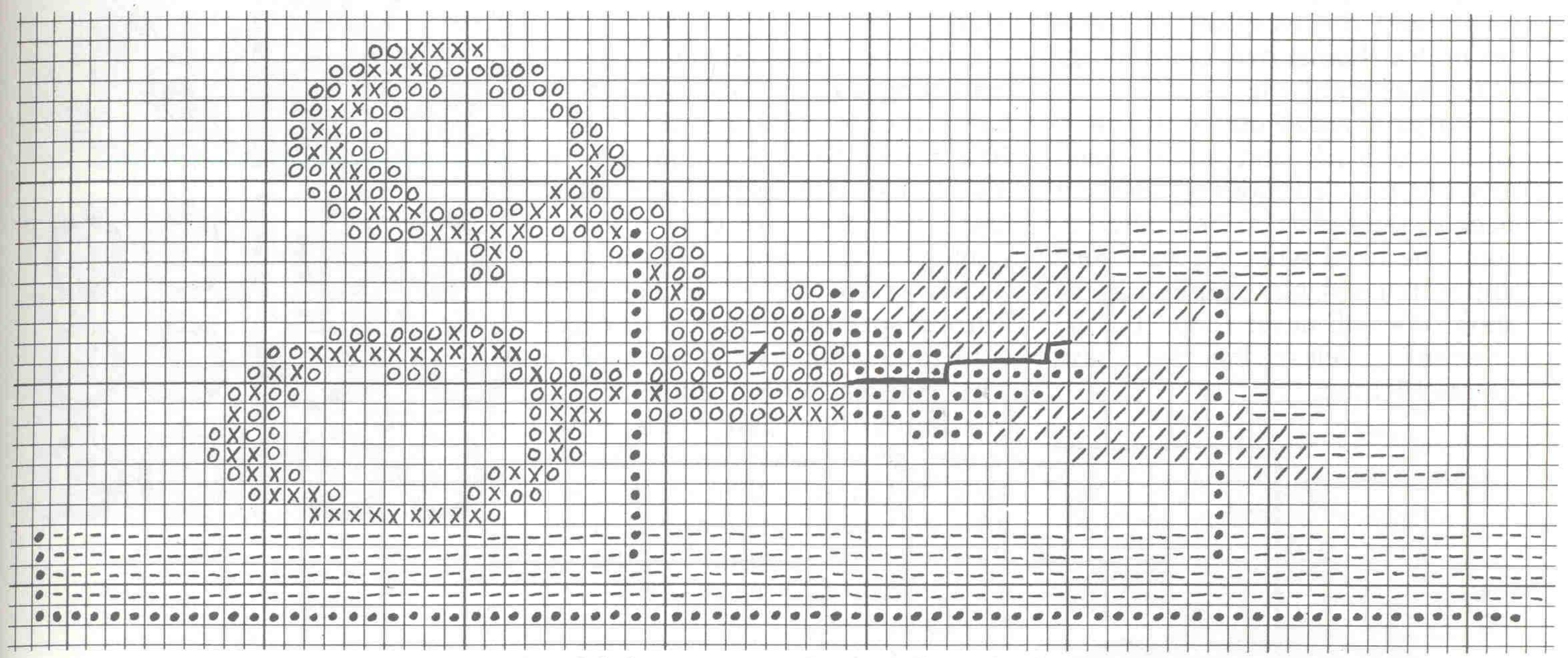
Jeanette advises cross stitchers to use quality materials, for the stitches worked today can last for generations. Create heirloom quality needlework, she says.

In addition to designing and running a wholesale business, Jeanette teaches cross stitch.

"It's great fun to be involved in a profession that allows me to sit in my easy chair and stitch every spare minute without feeling too guilty about the unmade beds and laundry waiting to be done. After all, I *am* working!" she adds.

© Jeanette Lovensheimer 1981

TAILOR



DMC

/ 318 Medium grey
• 414 Grey
X 310 Black
o 413 Dark grey
—415 Light grey

Backstitch with black
Stitch count 29 x 76

Sample a Ten Year Tradition

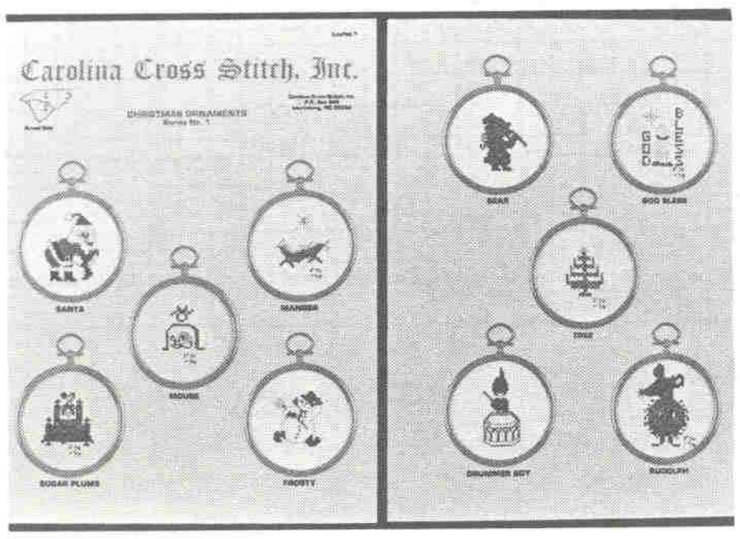
Carolina Cross Stitch

Sallie Moser and Emma McInnis love Christmas and to celebrate the special season, they market a new set of Christmas ornament designs each year. They have been designing cross stitch Christmas ornaments for ten years and have produced a delightful collection each year.

Sallie and Emma trace their entry into the cross stitch design field back to a weekend beach trip to South Carolina in 1972. While their husbands went golfing, they visited their good friend Ginnie Thompson and paid a visit to the Hammock Shop at Pawley's Island to stock up on cross stitch graphs and supplies. As Emma noted, "Back in those days graphs and supplies could only be found in special places."

While driving home, Sallie and Emma decided to design some Christmas ornaments for cross stitch. By fall of the year they had completed graphs for ten ornaments and the reception of those ten in their hometown, Laurinburg, N.C., was gratifying.

"We gathered all our courage and with two black and white charts and our finished models, we went back to the expert, Ginnie Thompson. She liked what we had done and purchased our graphs for the shop. We will never forget the excitement we felt on that day!" says Emma McInnis.



This was just the start . . .

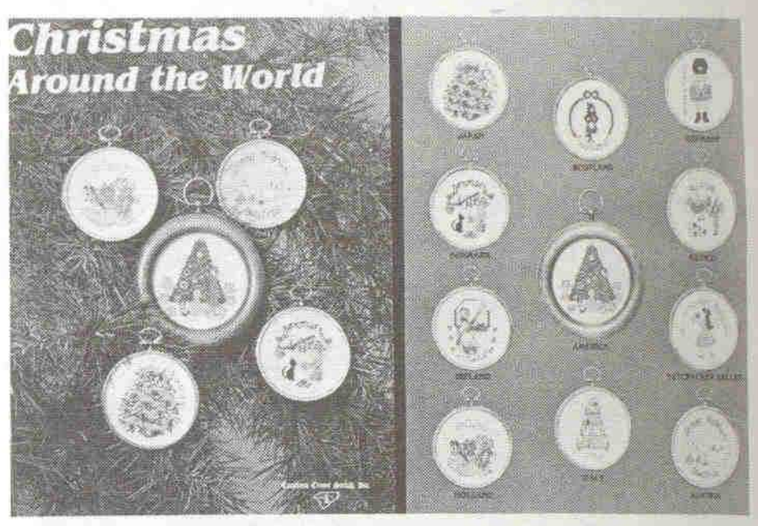
Sallie and Emma, who market their work under the name Carolina Cross Stitch, Inc., a wholesale-only business, agree that as designers the biggest challenge they face is having original ideas. However, they add that since Christmas is such a special season to both of them, they are constantly inspired by the Christmas season.

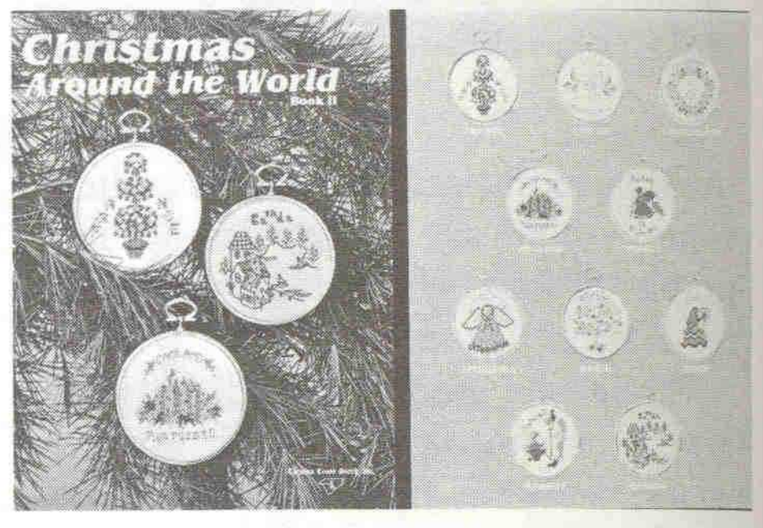
"The fun part of designing comes when the designs are finished and a lot of people like them. Our customers have always made us feel so good and some of the letters we receive make all our work worthwhile," Emma states.

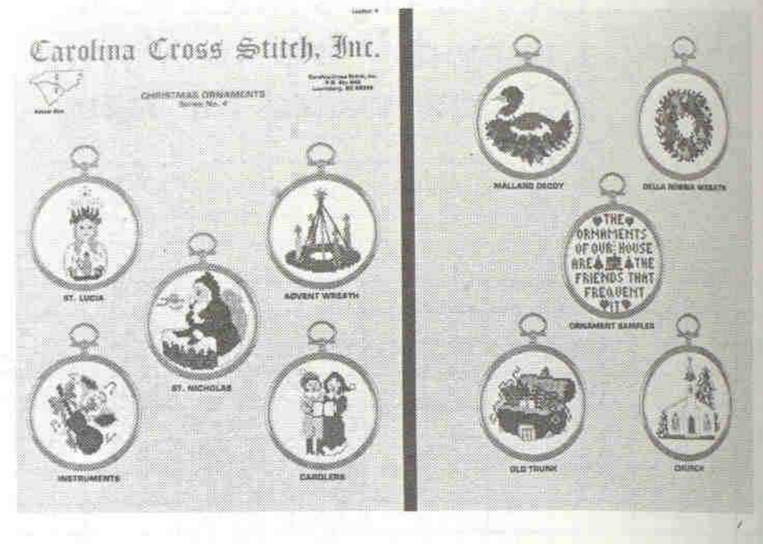
They have found that over the years their best selling design, and their personal favorite, is the "apple tree" found in Christmas Ornaments—1974, Leaflet 2. Fashioned after the famous Williamsburg Christmas centerpiece, and topped by a pineapple, the design has traditional appeal and can be used year round.

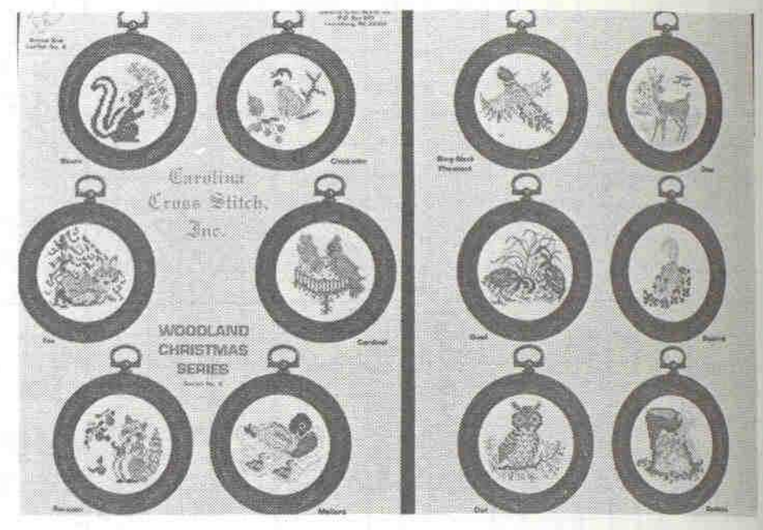
Carolina Cross Stitch, Inc. is marketing a new fabric called Sal-Em made of 50% polyester and 50% rayon. Sallie and Emma have found that it is perfect for table linens and they are currently designing for this versatile fabric.

"My advice to cross stitchers is to learn proper techniques and to attend good seminars and workshops where the teacher is qualified," Emma notes. She and Sallie have taught cross stitch on a limited scale, but most of their creative efforts go into brightening the cross stitch Christmas season by offering a new series of Christmas ornament graphs each year.



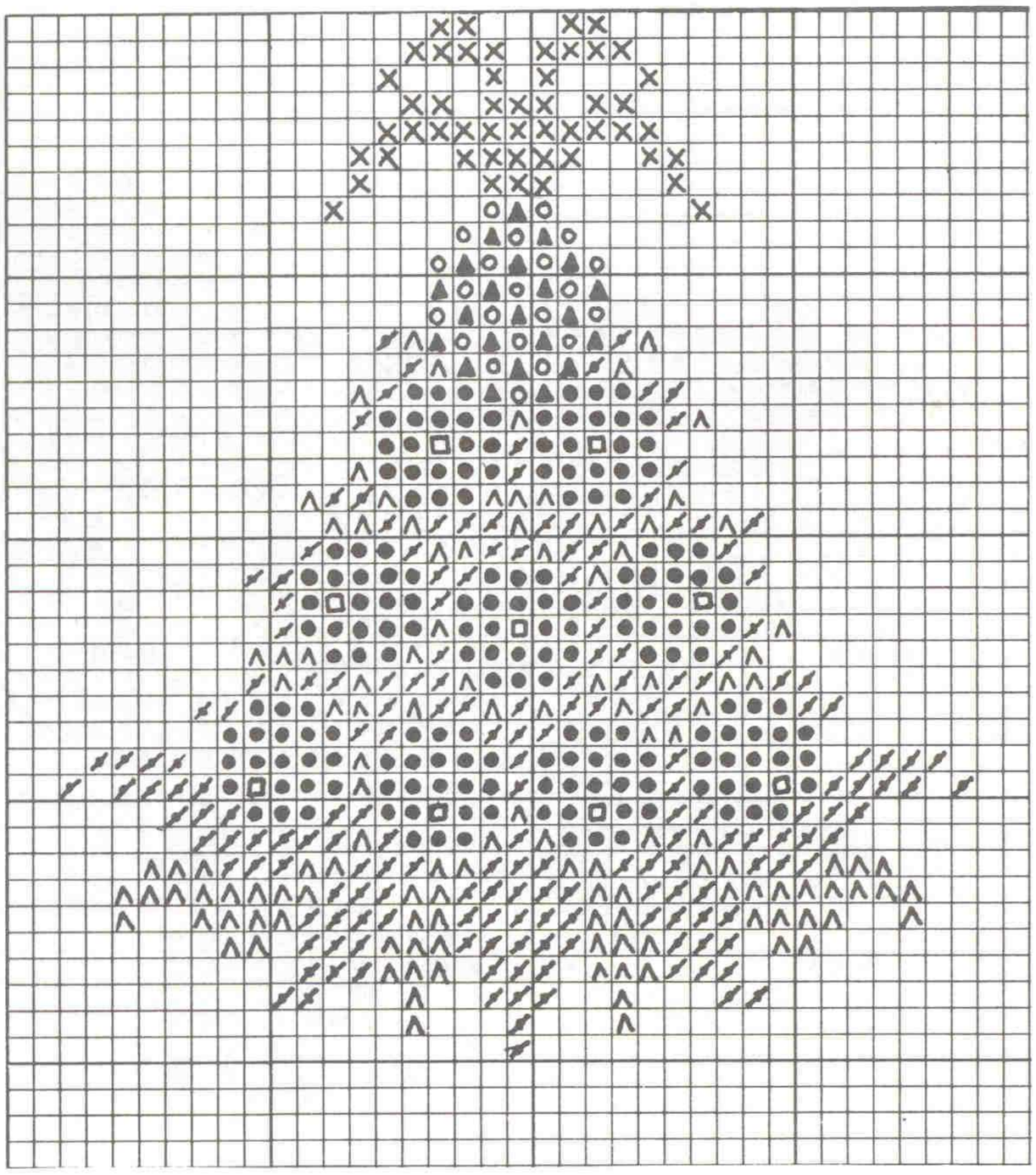


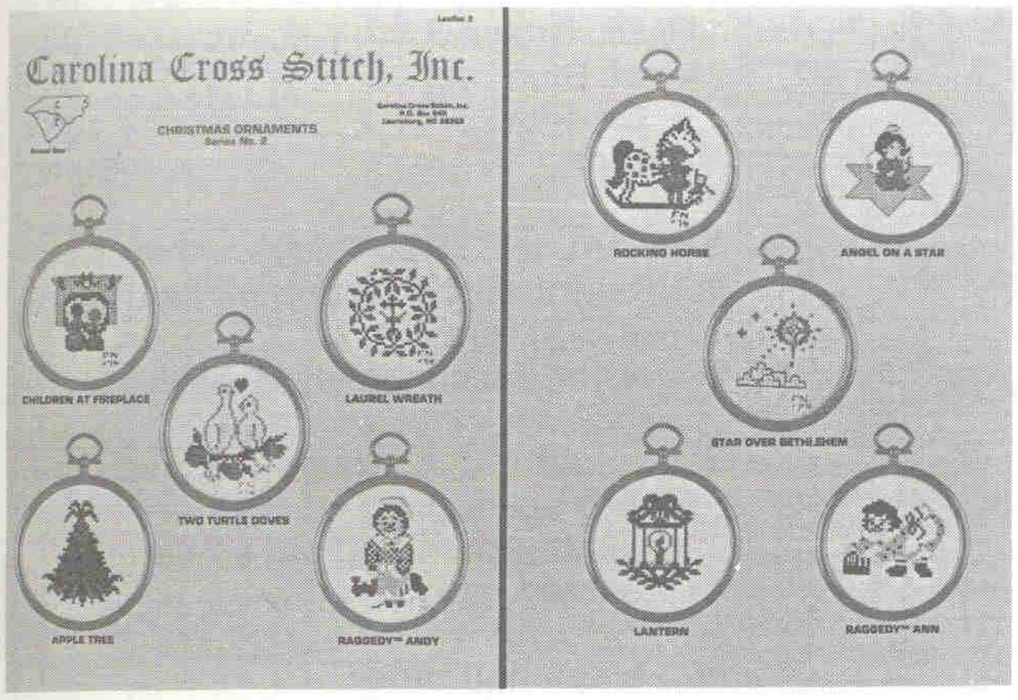


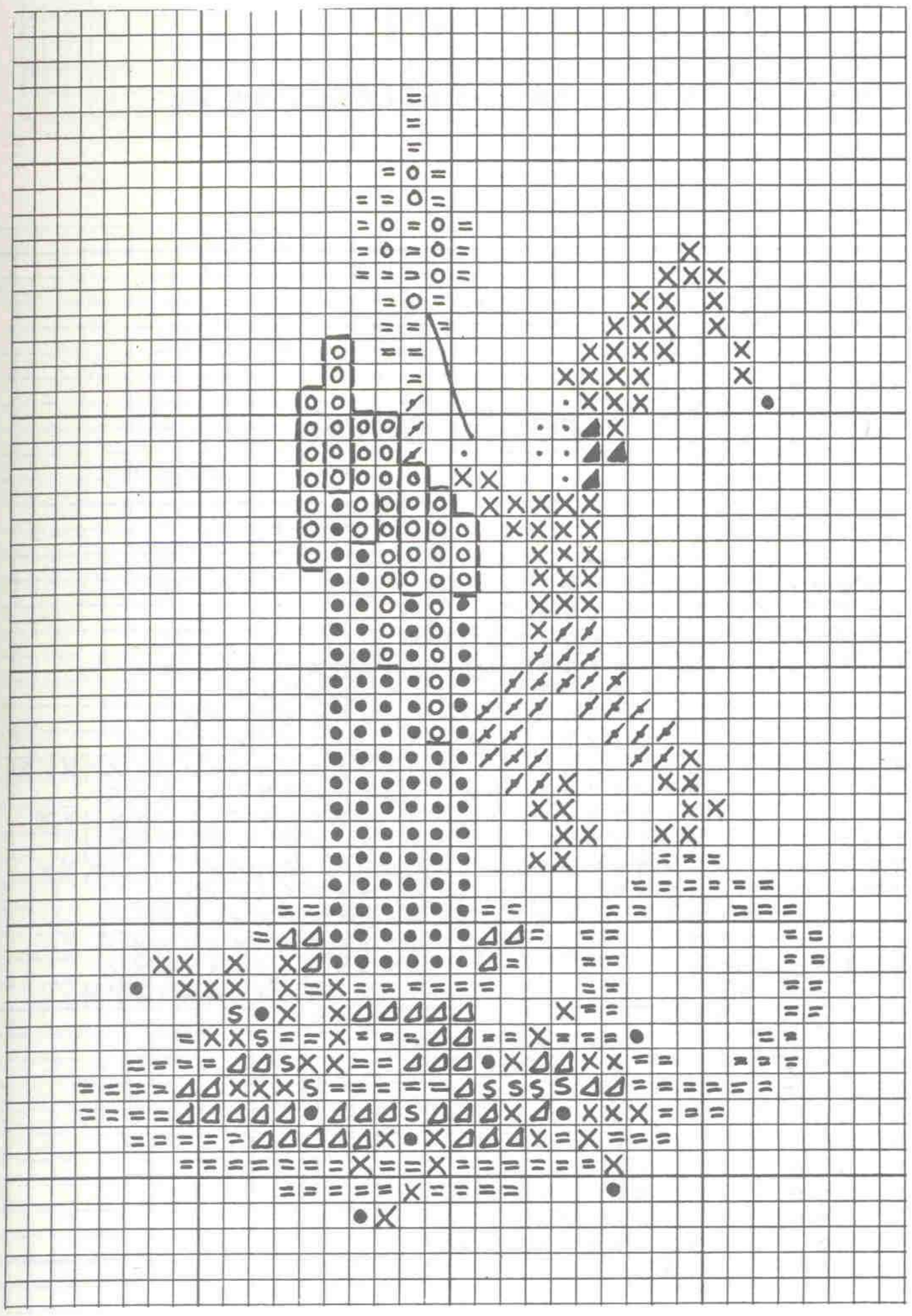


Apple Tree

SYMBOL	DMC	COLOR
X	909	Bright Green
O	434	Brown
▲	783	Gold
□	310	Black
●	666	Red
⸝	895	Dark Green
⋀	320	Med. Green



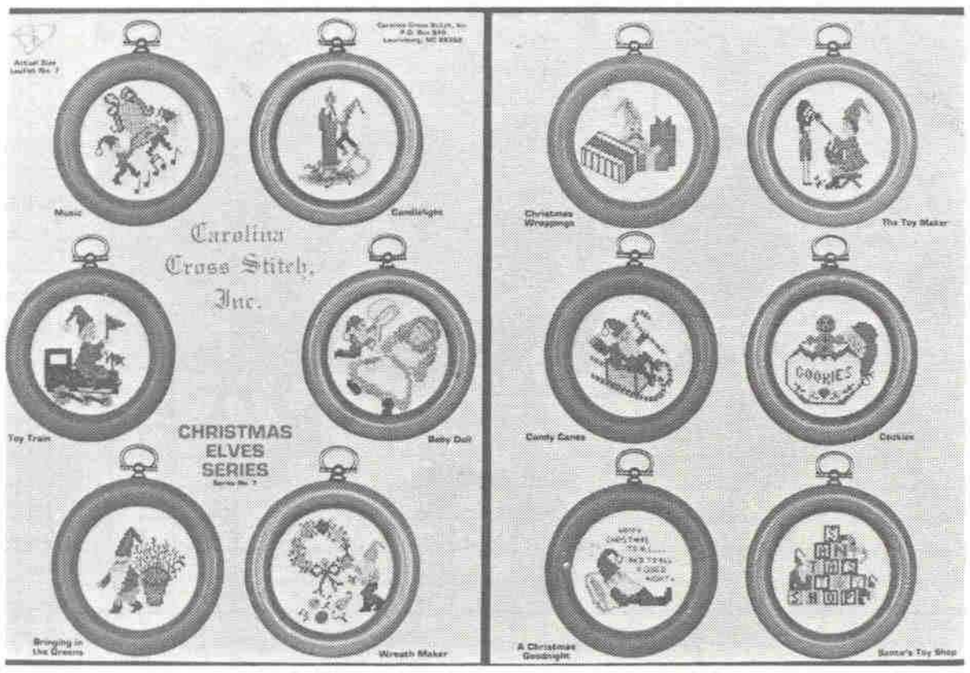




CANDLELIGHT

	COLOR	DMC
●	Dark Red	817
=	Light Gold	725
S	Dark Green	909
O	Light Red	350
◿	Dark Gold	680
X	Light Green	702
◢	Brown	433
•	Flesh	758
⸝	Navy	823

SPECIAL INSTRUCTIONS:
1. St. stitch around lt. red candle wax (817-dk red)
2. Single long st. stitch for lighting wand (823-navy—double thread)



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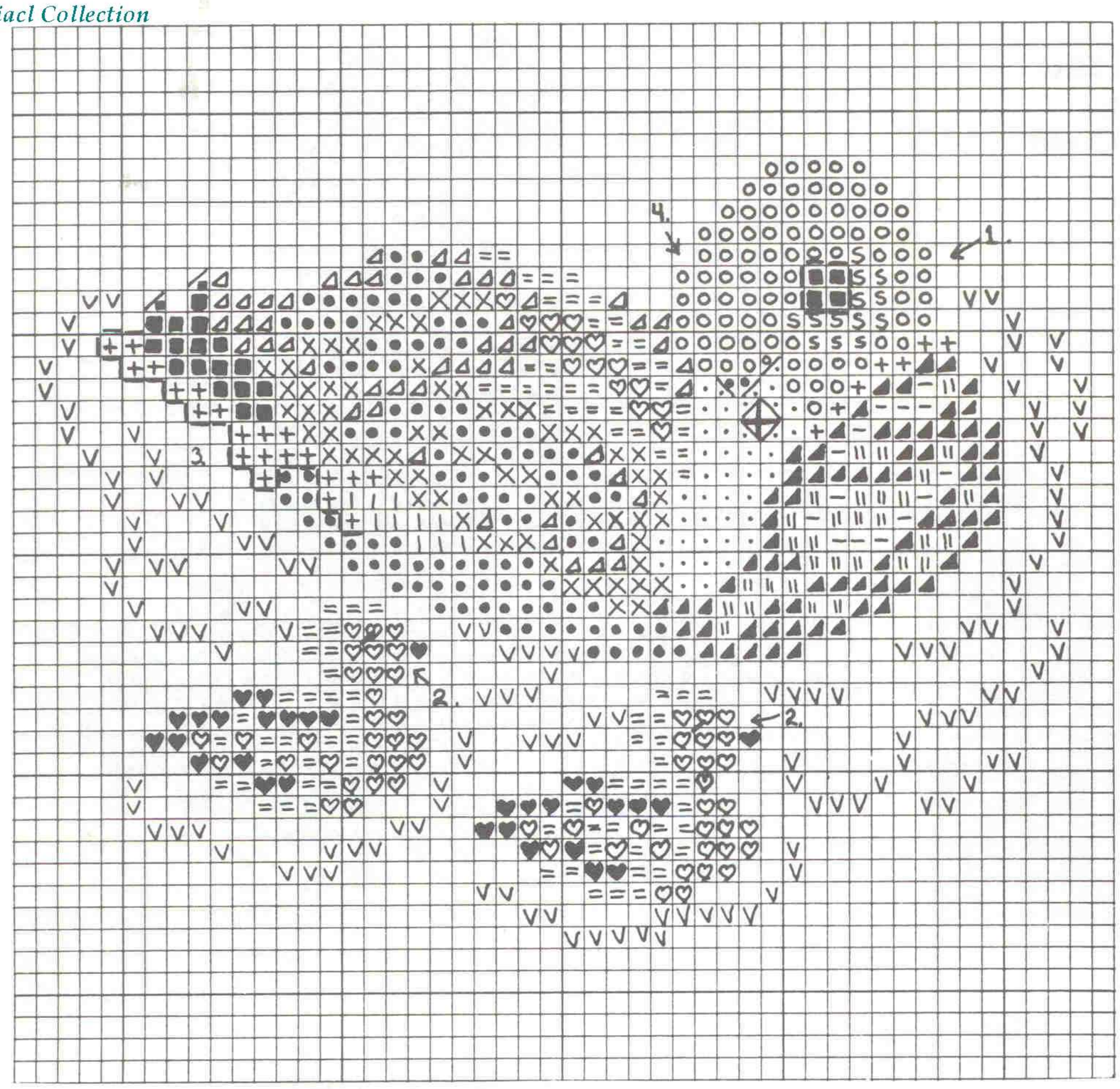

MALLARD

	COLOR	DMC
O	Dk. Green	895
S	Lt. Green	909
•	Gold	725
■	Black	310
X	Dk. Gray	414
●	Lt. Gray	415
◿	Med. Gray	318
◢	Dk. Red	815
II	Lt. Red	347
-	Rust	221
=	Med. Brown	840
♡	Lt. Brown	842
♥	Dk. Brown	898
V	Lt. Blue	932
I	Dk. Blue	334
+	White	Blanc

SPECIAL INSTRUCTIONS
1. Straight stitch around mallard's eye —415 (lt. gray)
2. Dot for ducklings' eyes—898 (dk. brown)
3. Straight stitch around mallard's tail —318 (med. gray)
4. Straight stitch mallard's nostril— 318 (med. gray)

/■ black half cross
\o o/ dk. green half cross
•/ \• /• •\ gold half cross

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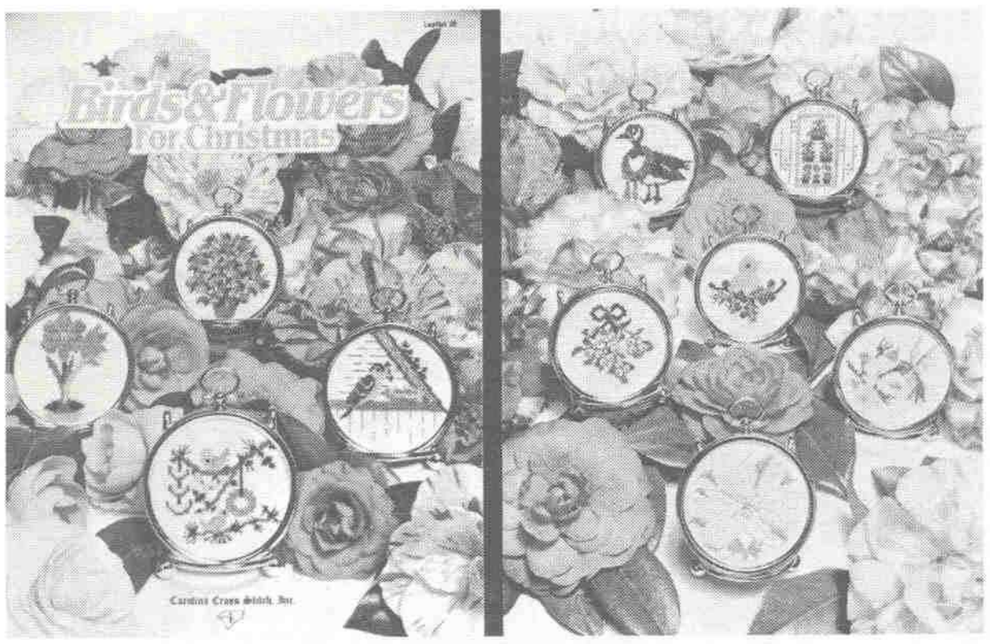
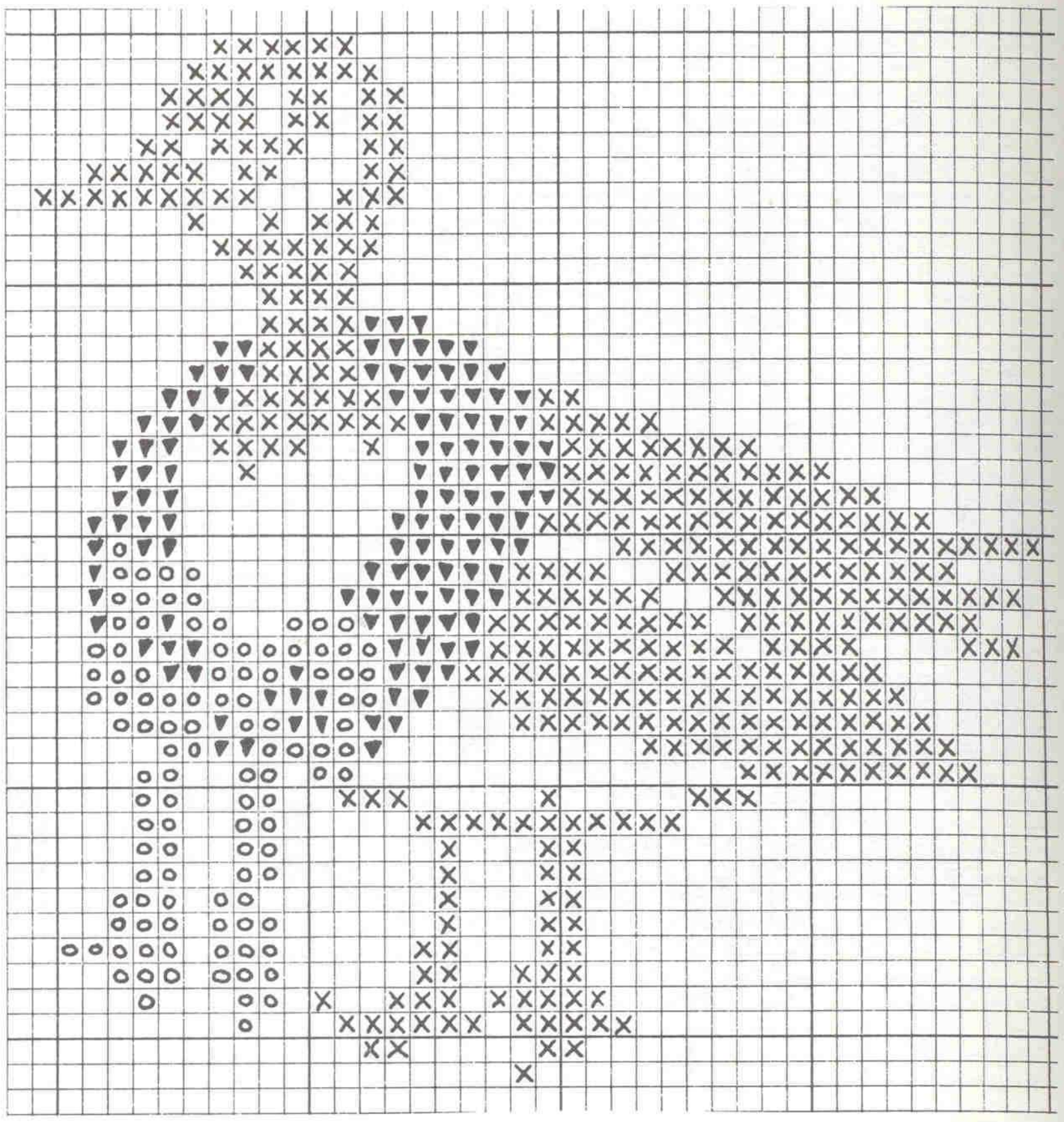
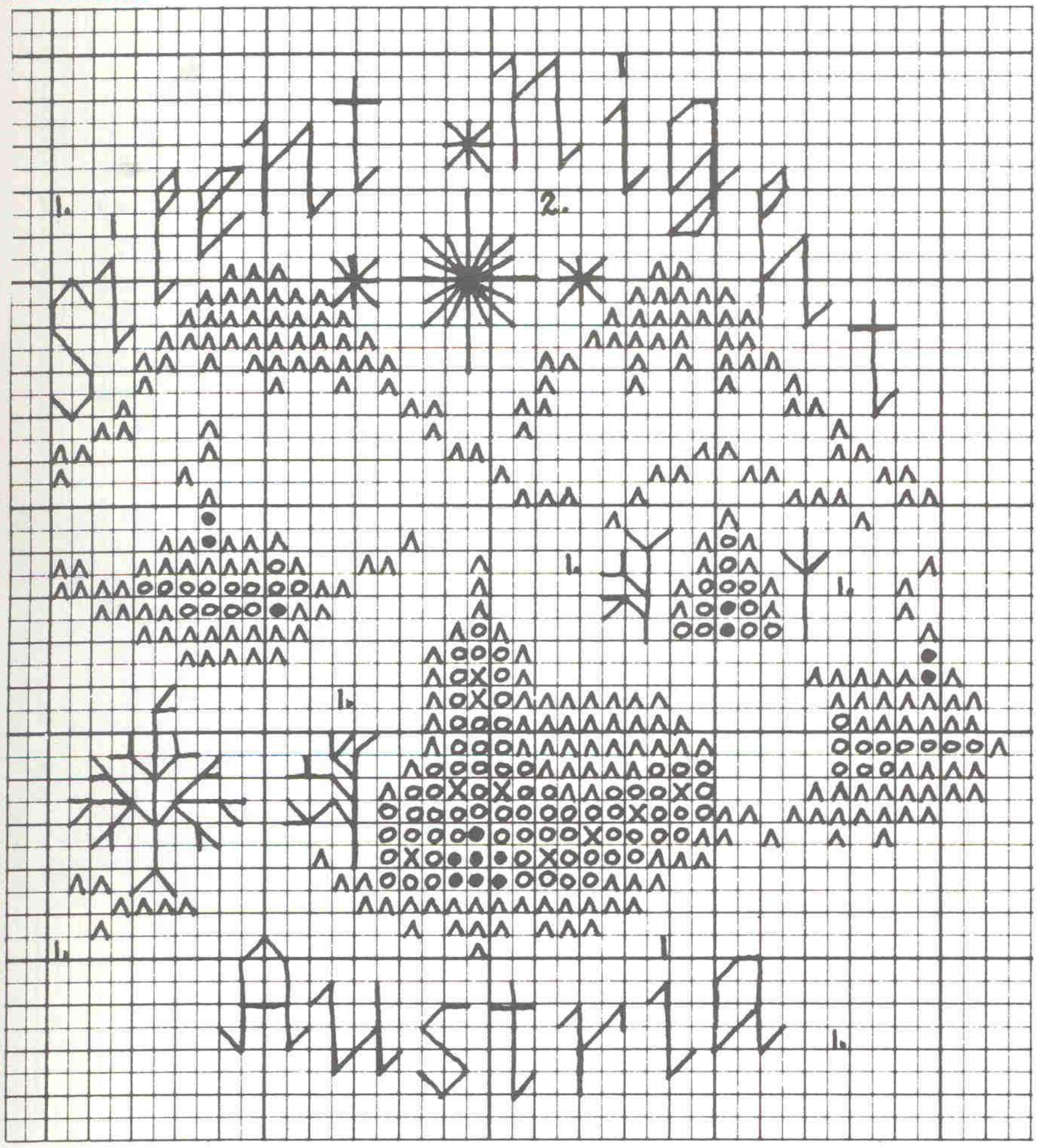
CHRISTMAS GOOSE

	COLOR	DMC
x	Dk. Blue	823
o	Red	666
▼	Green	909







AUSTRIA

SYMBOL	COLOR	DMC
∧	White	Blanc
×	Yellow	677
O	Lt. Blue	793
•	Dk. Blue	336

SPECIAL INSTRUCTIONS

1. St. stitch SILENT NIGHT, AUSTRIA; trees (Dk. blue-336)
2. St. stitch stars (Yellow-677)

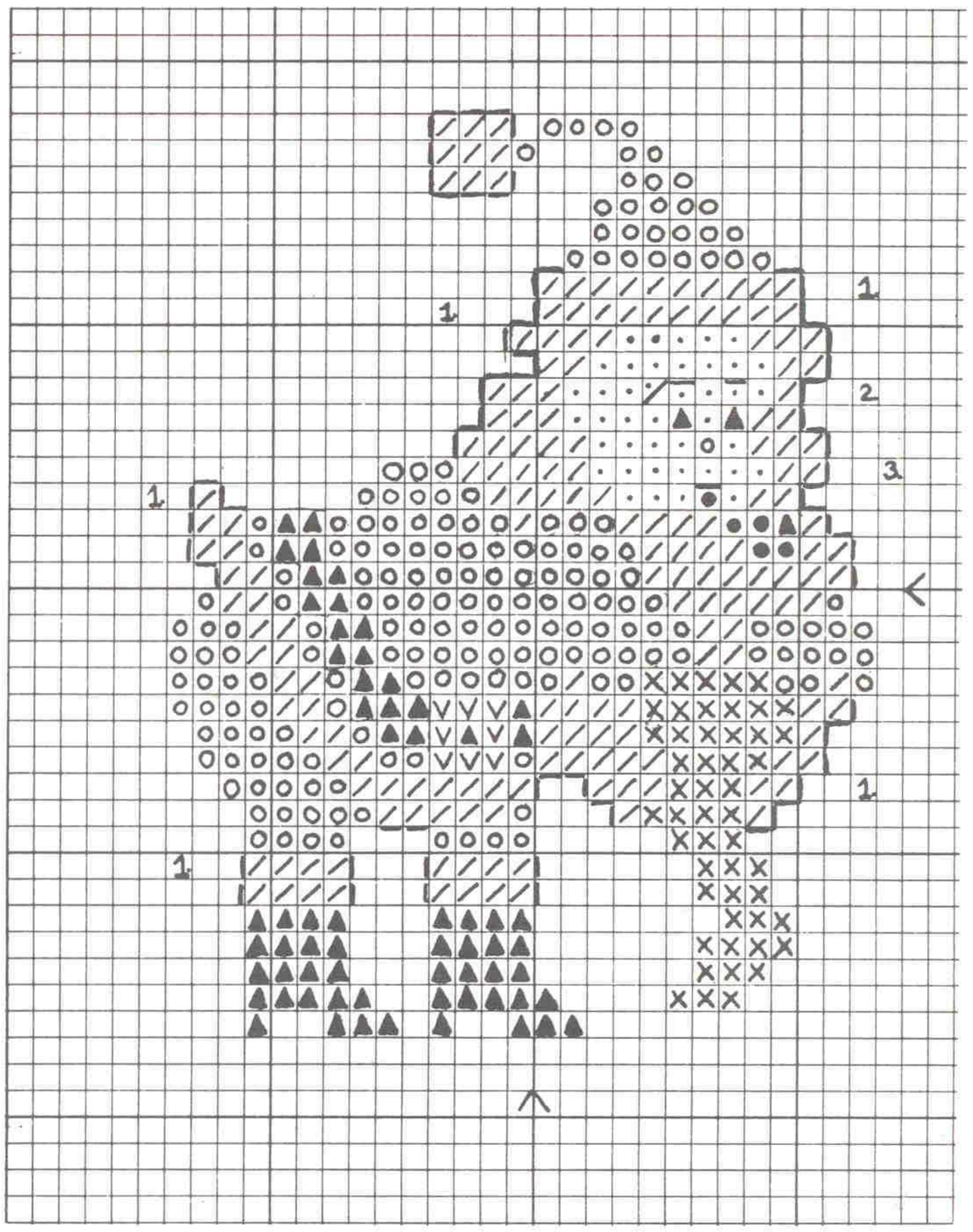
THIS DESIGN NEEDS TO BE SEWED ON MED. BLUE FABRIC

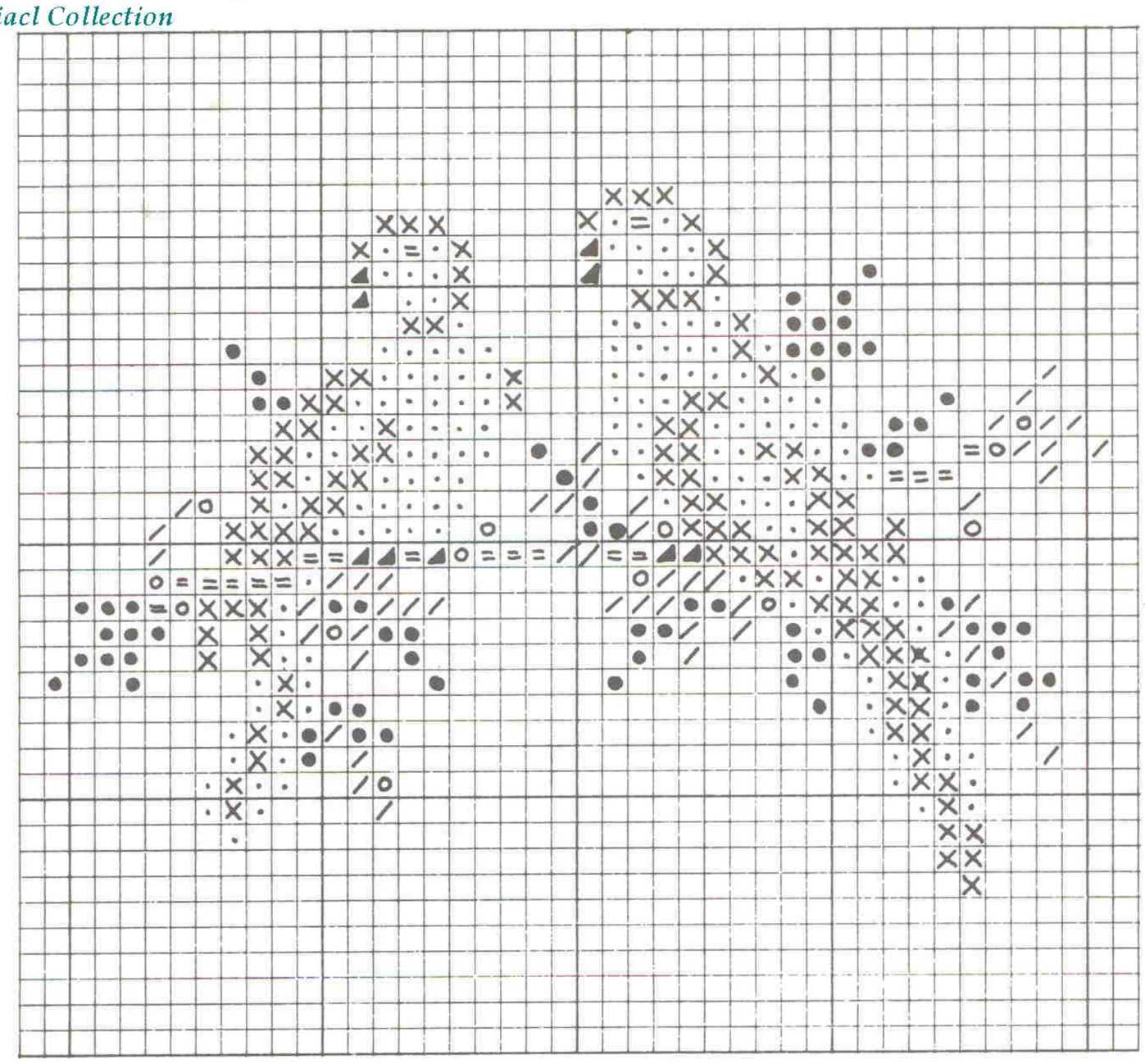
Santa Claus

SYMBOL	DMC	COLOR
O	666	Red
◢	310	Black
●	434	Brown
V	783	Gold
•	754	Flesh
X	909	Green
	318	Gray
/		White

Straight Stitches

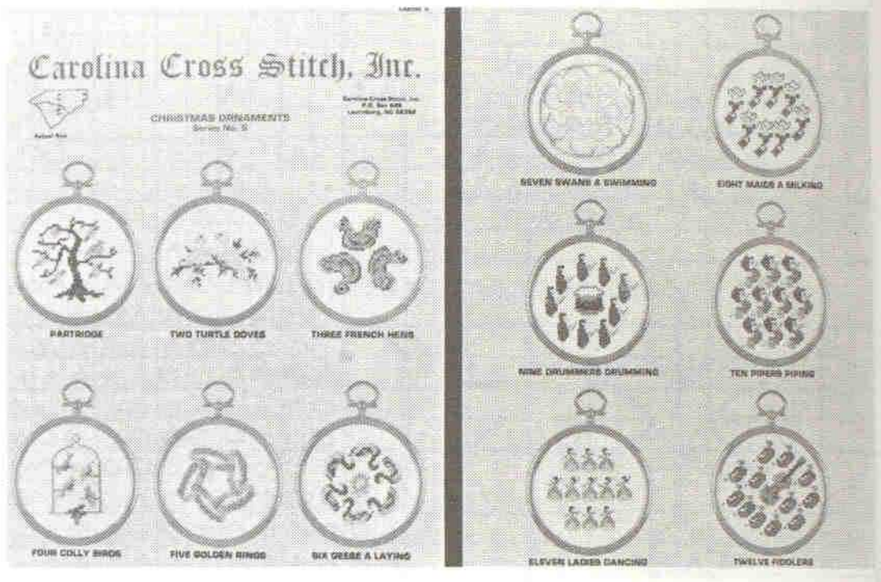
1. Gray backstitch around outer edge of all outside white cross stitches with single thread.
2. Black straight lines for eyebrows.
3. Red straight line for mouth.





SECOND DAY
TWO TURTLE DOVES

	COLOR	DMC
X	Dk. Gray	415
•	Lt. Gray	762
◢	Gold	725
=	Brown	434
●	Dk. Green	905
/	Lt. Green	320
O	Red	666



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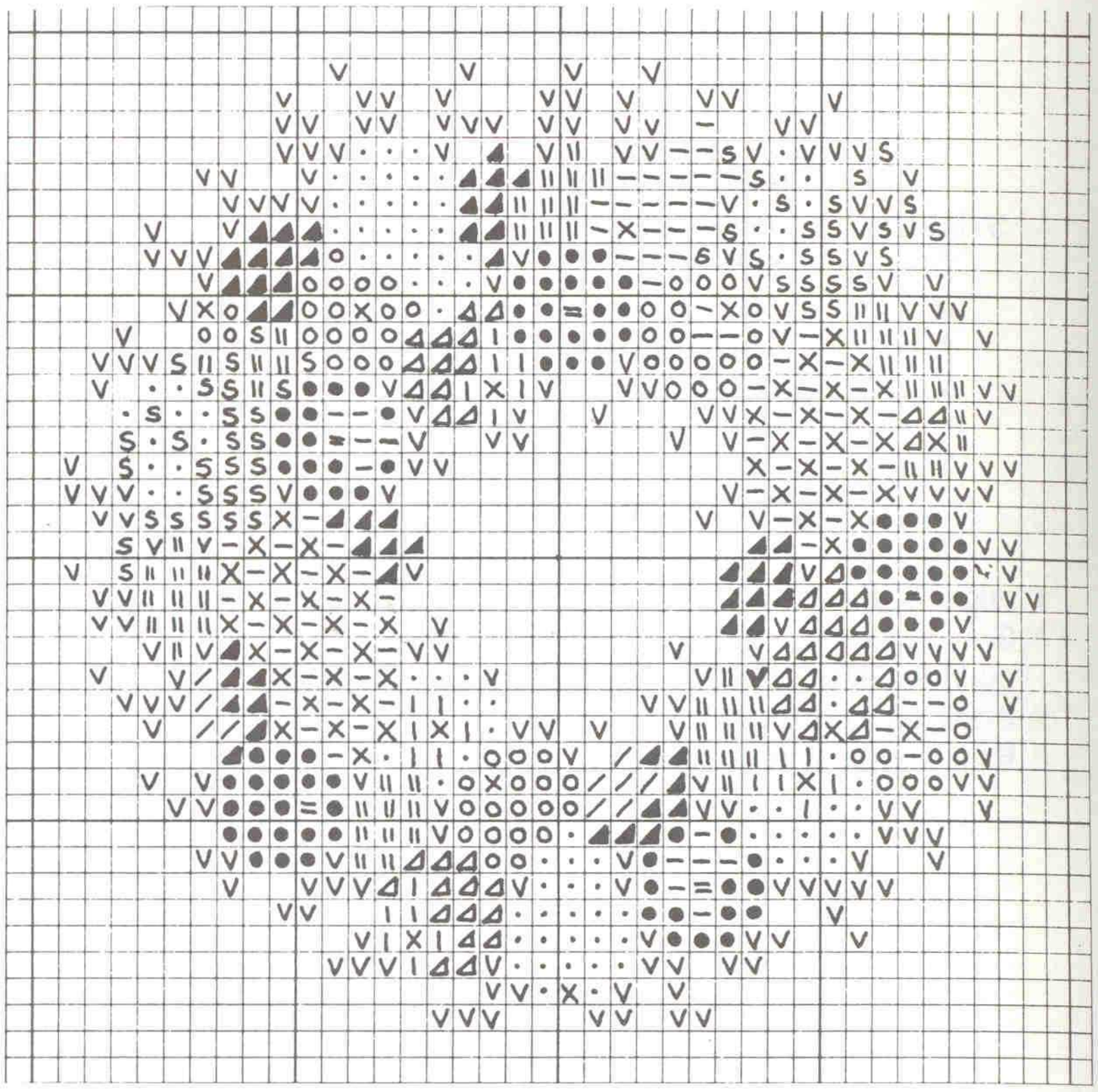
DELLA ROBBIA WREATH

	COLOR	DMC
●	Red	304
X	Brown	434
–	Gold	783
V	Dk. Green	895
S	Lt. Green	320
◢	Dk. Lime	905
/	Med. Lime	907
◿	Lt. Lime	3348
O	Orange	947
|	Coral	352
=	Black	310
•	Dk. Yellow	725
||	Lt. Yellow	744



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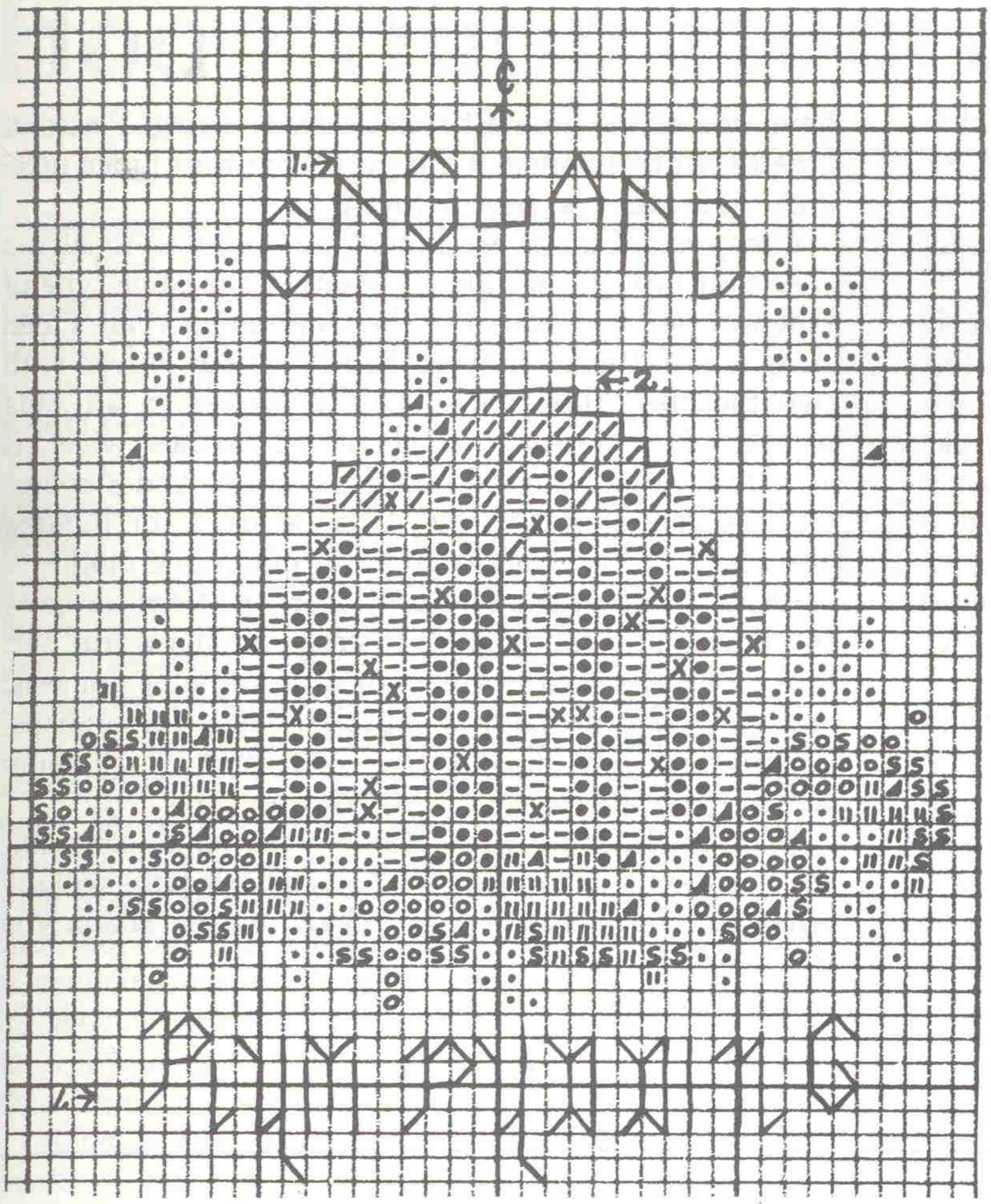
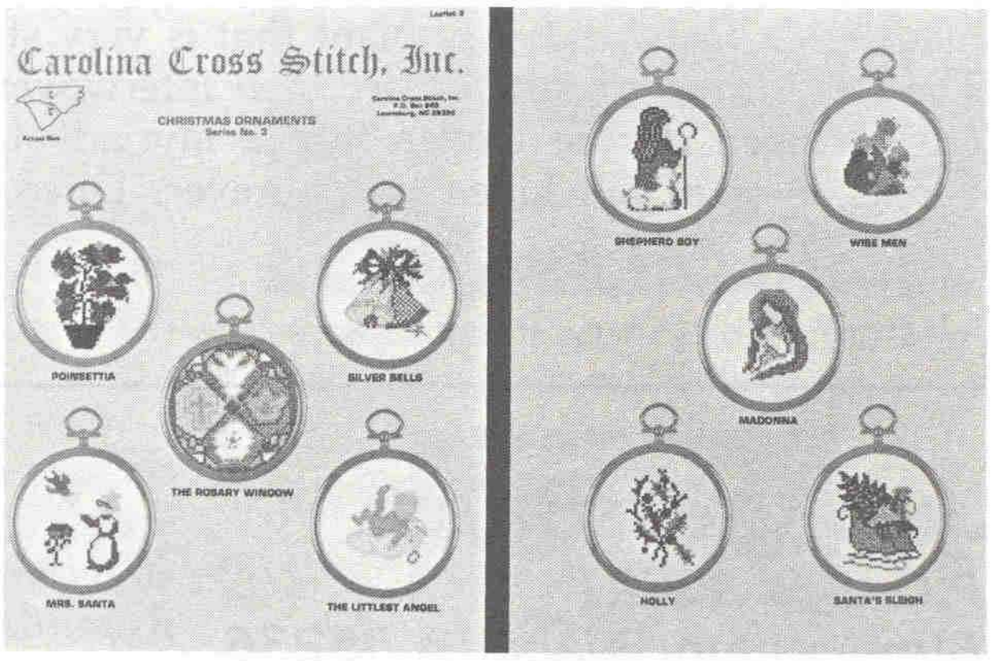


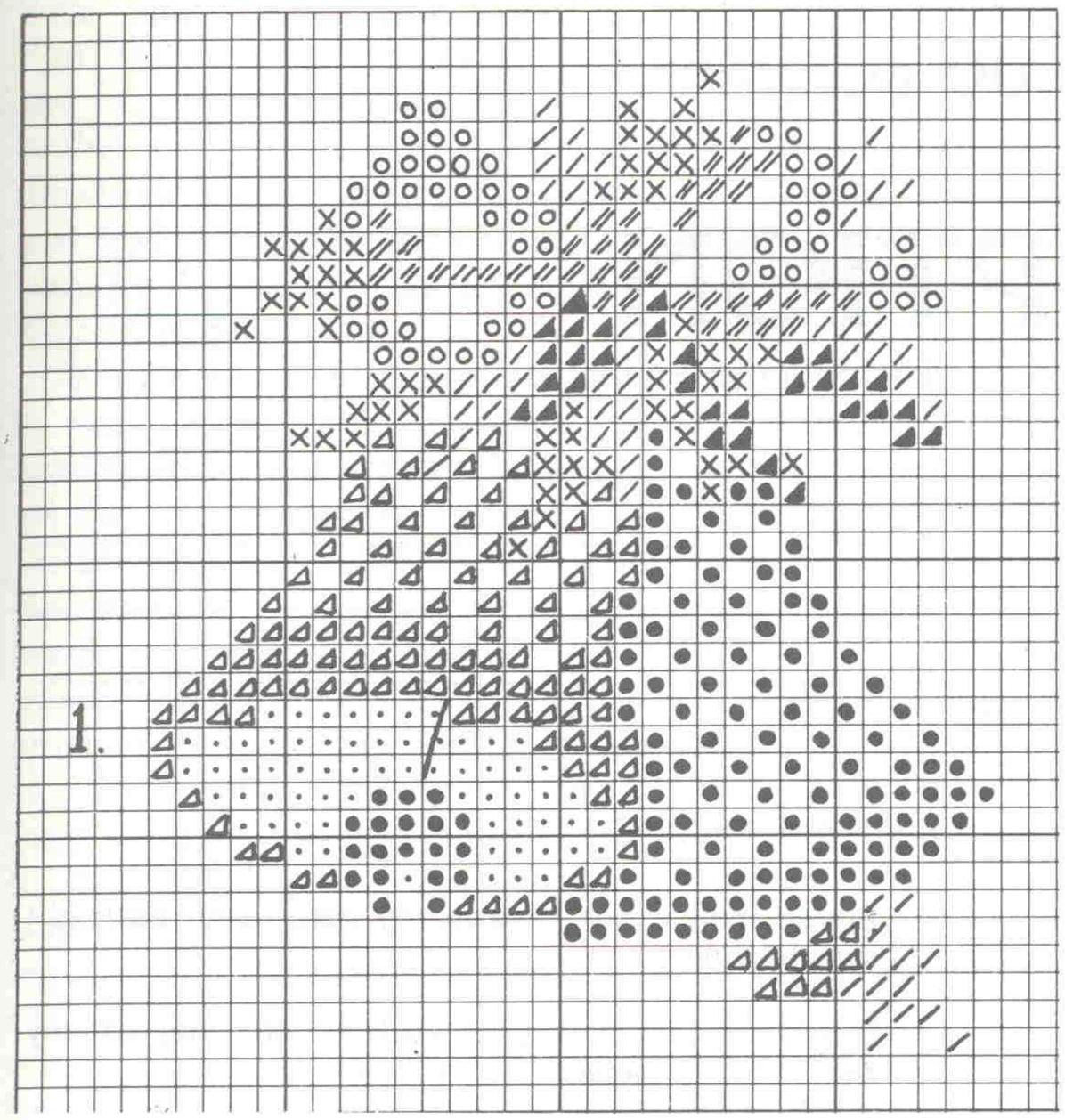
ENGLAND

SYMBOL	COLOR	DMC
—	Lt. Brown	436
●	Med. Brown	434
x	Dk. Brown	801
o	Lt. Green	704
•	Med. Green	702
II	Dk. Green	895
◢	Red	304
s	Yellow	729
/	Cream	543

SPECIAL INSTRUCTIONS

1. St. stitch ENGLAND and PLUM PUDDING—Red (304)
2. St. stitch around top of pudding—Lt. Brown (436)





SILVER BELLS

	COLOR	DMC
//	Dk. Red	304
◢	Dk. Green	895
•	Lt. Gray	415
O	Lt. Red	606
/	Lt. Green	704
●	Dk. Gray	317
◿	Med. Gray	318
X	Med. Green	905

SPECIAL INSTRUCTIONS

1. Dk. gray straight stitch to bell clapper. (317)

Biacl Collection

OOE— Continued from page 19.

OOE produces waste canvas in 14 count which makes putting cross stitch designs on clothing or anything easy. Simply wet this waste canvas after stitching on the design. Then pull the waste canvas apart and out of the design. It works just great.

Congress Cloth is a 23 count 100% cotton fabric which comes 47 inches wide and is very easily distinguishable. Its peculiar stiffness, similar to canvas, is a product of its special sizing. It has a distinct mesh look.

OOE's Congress Cloth is one fabric for cross stitch and needlepoint. A similar fabric is called Cordova.

OOE's Davos, also known by some as Davosa, is an all cotton fabric interwoven with individual round threads. Davos is heavier than Aida but with a softer texture. This fabric with an 18 count is simple to work on and its popularity has been growing rapidly. OOE's Davos comes in a 55 inch width.

Linen is usually the line that divides the accomplished cross stitcher from the novice. Linen is fabric made from flax which is a plant that is very stringy. The flax strings or strands are then interwoven into fabric. Linen can be woven into a myriad of three counts. Best of all, Linen lasts forever. Linen fibers have one of the greatest resistances to aging. Pieces of Linen exist from ancient Egypt! OOE offers Linen in 55 inch wide weaves. See picture F.

Composite Linens are Linens put together in such a way that not all the fibers are either the same type of Linen or perhaps not all of them are Linen at all. Linen Aida is a flattened, unbleached flax fiber woven with two bleached flax fibers. This is woven in an Aida weave. This fabric, which is 51 inches wide, is available in two thread counts, 6 count and 8 count. OOE suggests that Linen Aida be used for hunting designs, country designs and any masculine motif.

OOE is one of the few producers of Wool for cross stitch use. This fabric gives to cross stitch a warm, soft look. Woolen Java is great for any home or domestic scene to be done and is especially nice for afghans. OOE Wools are all 55 inches wide and are 18 count which makes them easy to work on.

With the fine fabrics available, your hands can make the heirlooms of tomorrow. Your descendants will say what the Danes say, TAK! (Tak means Thank you in Danish.)

Just CrossStitch
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Biacl Collection

Hoop Hoop Hooray

KJ Designs

Designers Karen Nordhausen and Joan Green, who market their designs under the KJ Designs label, say that owning a retail shop keeps them in touch with the people for whom they design.

"It is very helpful to have this constant contact with the public. It helps in designing to know what appeals to people most, what they are buying and what they like and don't like about various books on the market," Joan says.

Karen and Joan began reading about cross stitch in trade publications about four years ago, and after seeing it at a trade show, they each tried a few small projects and were hooked. For Karen, it was a re-acquaintance with cross stitch, for she had stitched a piece of linen several years before the two opened their shop.

"After seeing what was on the market, and more importantly, what was not on the market, we decided to try our hand at designing," Joan added.

With much of their time taken by their retail shop, The Stitching Post, Inc. in Wauneta, Ne., Karen and Joan find the biggest challenge to their designing is finding enough time to develop all their ideas. They also find the marketing of the finished book, leaflet or graph to be a big challenge.

"We are inspired to graph designs in many ways. Sometimes we see something in another medium and get the urge to try it in cross stitch. We are also firm believers in brainstorming and we engage in this primarily when we are away at trade shows and other events. Some of our best ideas emerge late at night in a motel room when we are tired from being on our feet and talking to people all day," Joan states. "One's mind may not be functioning at its best at that point, but you are less apt to dismiss something as not practical or feasible. At that time we are less inhibited, perhaps!"

Karen and Joan proudly display their work.

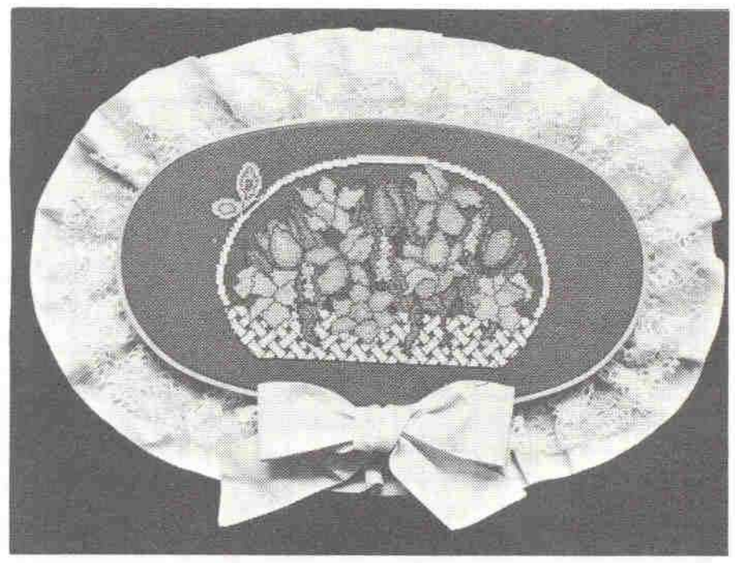
Karen and Joan don't have a favorite design among the many things they have charted. They feel each design is special for a different reason and they agree that it is hard to compare simple designs with the more complex ones, yet they all have their place in the market. Their best selling design has been the "Chicken Coop" from the Kitchen Witchery Home Grown book.

Books from KJ Designs show a variety of fabrics used in the models and a variety of colors and sizes are used to provide as many options as possible for the stitcher. Although there are suggestions for uses for each design in their books, Karen and Joan suggest to the stitcher that they shouldn't be hesitant to try something different by using the design in a way not shown. They note that their customers have come up with some very inventive ways of using KJ designs.

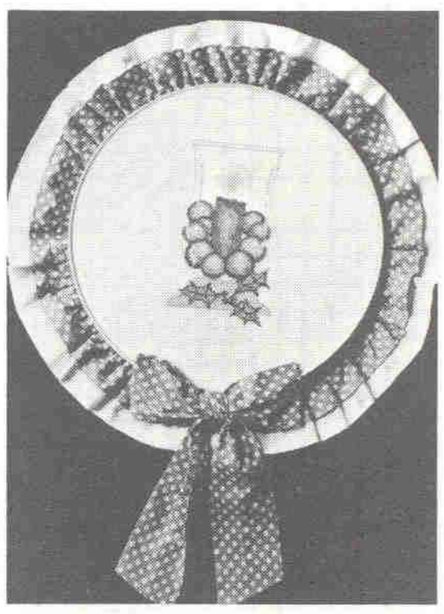
"Basically we do design for the market. We try to be up on what is popular, what people are buying and what there is a need for or a lack of in the way of good designs," Joan says.

Like many other designers, Karen and Joan find it is very satisfying to hear from cross stitchers who have stitched their designs and enjoyed them.

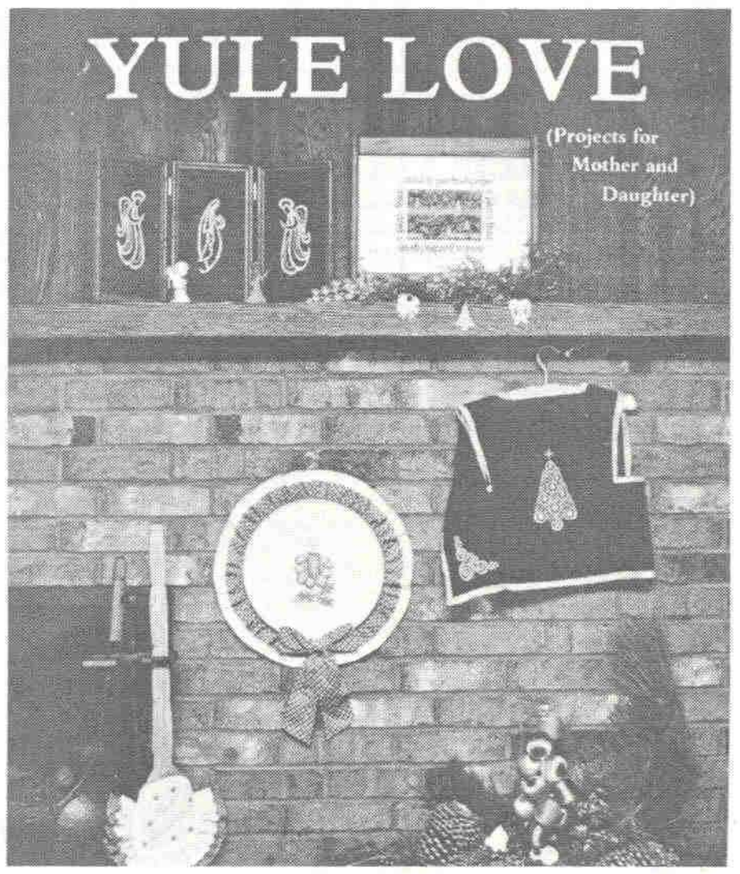
Their latest book, titled "Hoop Hoop Hooray!" features oval and round calico hoops. They have published eight other books including Kitchen Witchery and Plant Pokes.



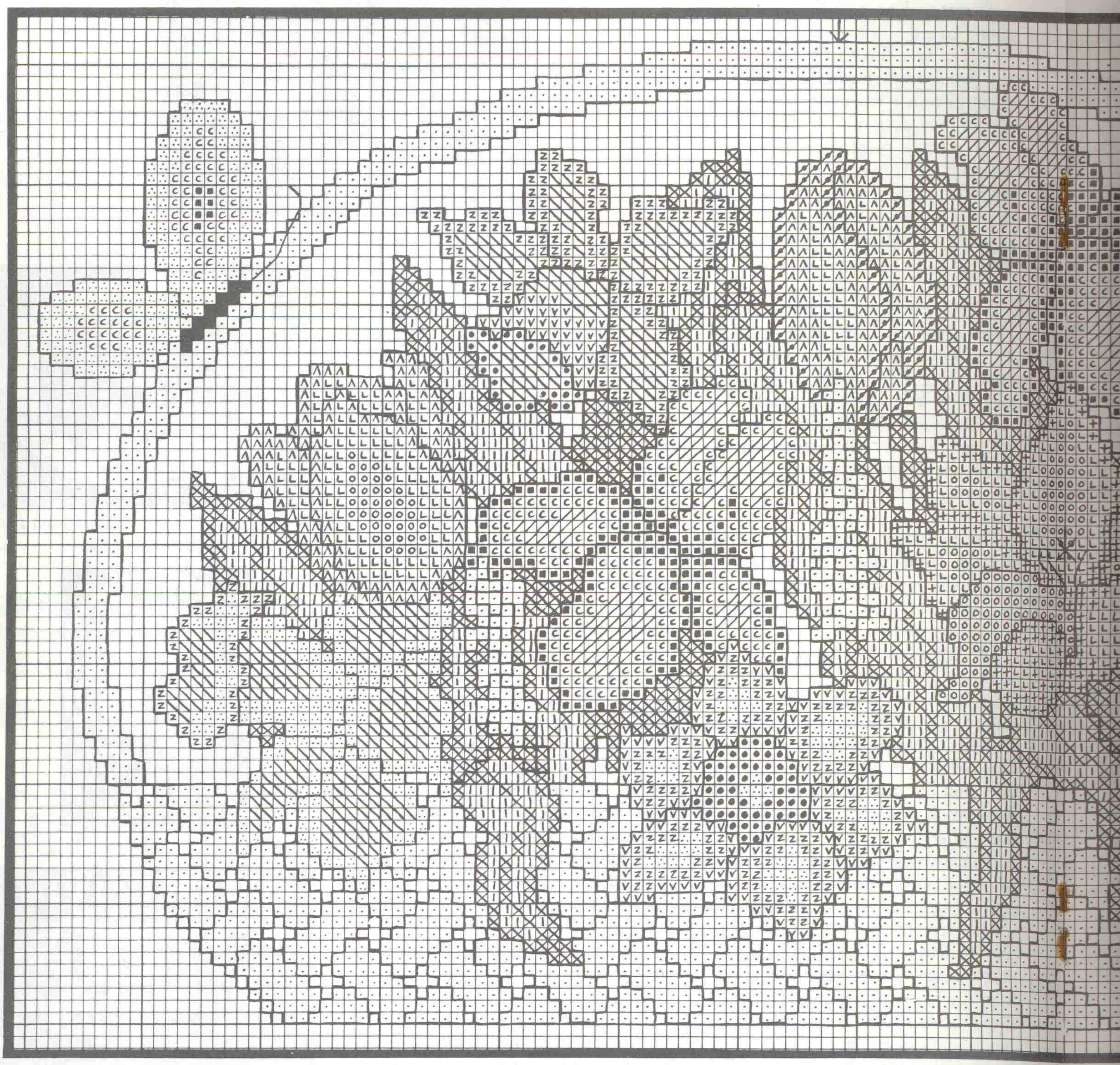
This is one of seven designs from the book Hoop, Hoop, Hooray.



Christmas hoop ideas from Yule Love



SPRING FLOWERS IN A BASKET



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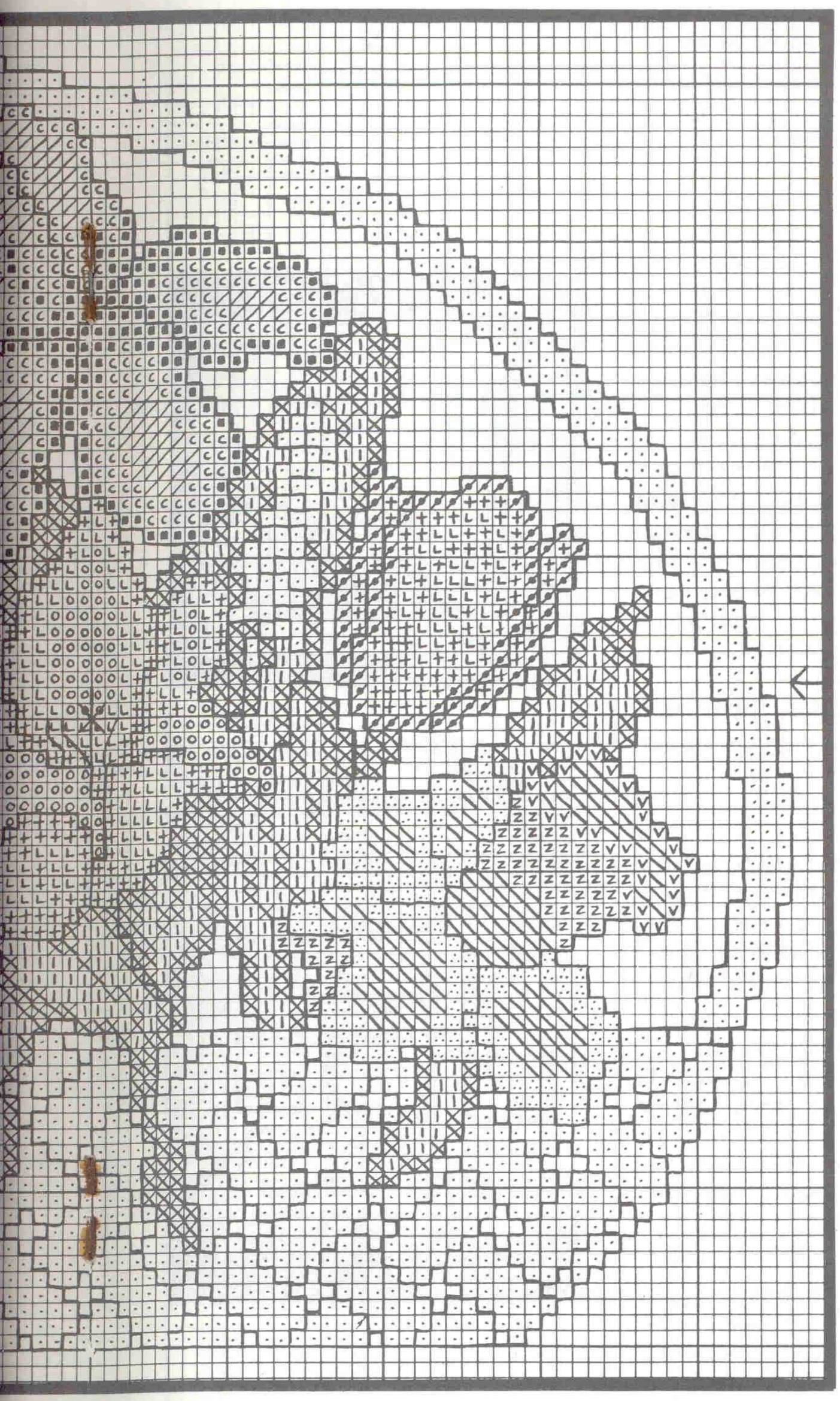

Color	DMC	Bates
Ivory	712	0387
Brown	938	0381
Lt. Green	989	(0266)
Dk. Green	987	(0268)
Lavender	341	(0117)
Purple	340	(0118)
Dk. Purple	333	(0119)
Palest Coral	353	(06)
Lt. Coral	352	(08)
Coral	351	(010)
Med. Coral	350	011
Dk. Coral	349	013
Lt. Yellow	744	(0301)
Med. Yellow	743	0297
Dk. Yellow	742	0303
Yellow Orange	741	0304
Orange	740	0316

All backstitching done with brown except for inside hyacinths — use dark green.

Design Area: 135w x 82h

Hardanger	6.14″ x 3.72″
Aida 18	7.5″ x 4.55″
Aida 14	9.64″ x 5.86″
Aida 11	12.27″ x 7.45″

One model stitched on 9″ x 15″ oval calico hoop from KJ DESIGNS; one model stitched on brown Aida 14.

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Biacl Collection

Teacher Teacher

Beth Gardner, High Tide Enterprises

When Beth Gardner was a child, her mother always made sure that she had the biggest box of crayons available.

Building on that early appreciation for creativeness, her mother and grandmother started Beth on embroidery, crochet and other needlework at an early age. Through the years, Beth designed many things for her own purposes.

Although she became aware of the current cross stitch market in the mid 70's, Beth's designing for cross stitch dates from 1980 when, she says, she saw that the cross stitch market was continuing to boom.

Designing for cross stitch is always a challenge, and Beth's priority is to make a design attractive and interesting while keeping it simple enough for the average stitcher to complete relatively easily within a reasonable length of time.

"I get upset when I talk to people who have lost the joy of what they are doing because they spend too much time worrying about the 'rightness' of it. I admire anything that is beautifully and correctly done, but there is surely room for those who have neither the skill nor the time to produce 'heirloom quality' needlework to still enjoy stitchery," Beth pointed out. She advises stitchers to relax.

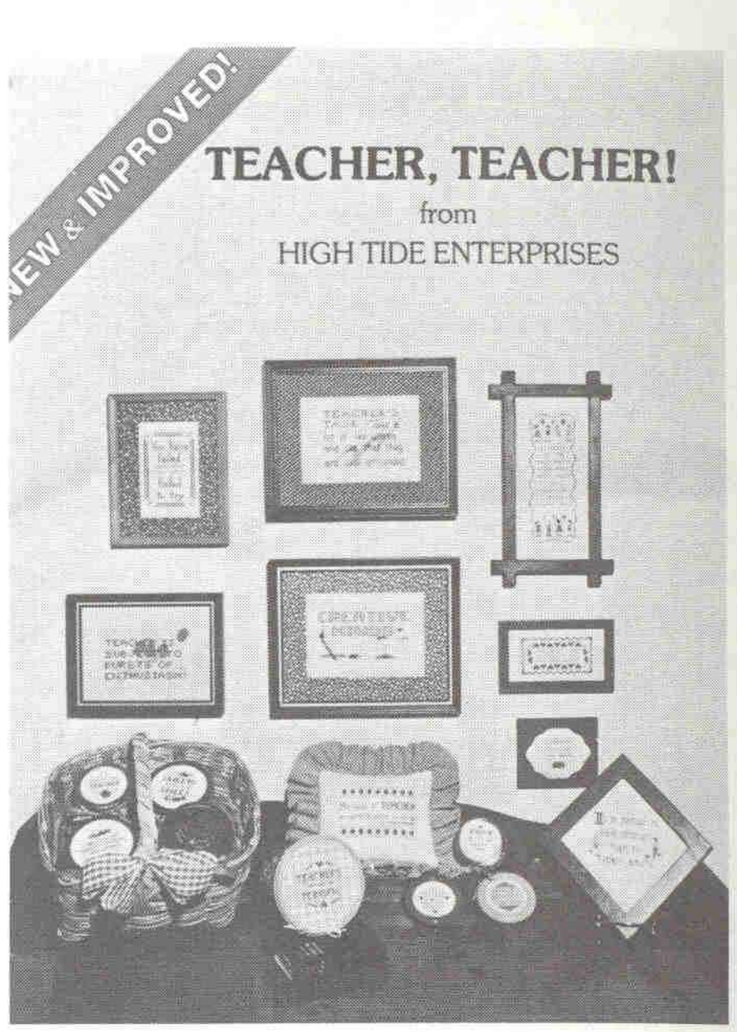
After being part-owner of a retail shop for over two years, Beth decided she was happier designing. She operates her wholesale business, High Tide Enterprises, in Raleigh where her husband, John is an accountant.

"I am inspired by almost everything I see and hear! I get great pleasure out of developing a design out of the seed of an idea. The other 'fun' part of the business is going to shows, hearing shop owners get excited about what I have produced, having it turn out to be a profitable product and later reading the delightful letters I get from the consumer who bought the product and stitched it for herself or a gift and is extremely pleased with the final results," Beth states.

Like many designers, Beth tends to design things that appeal to her, for she feels there is enough diversity that designers can concentrate on the areas they prefer. Her favorite cross stitch designs are her pig from the leaflet "Quilt Pattern Animals", which is also her best seller, and 'FARMING is everybody's bread and butter' from the leaflet "Farmers Are Fabulous".

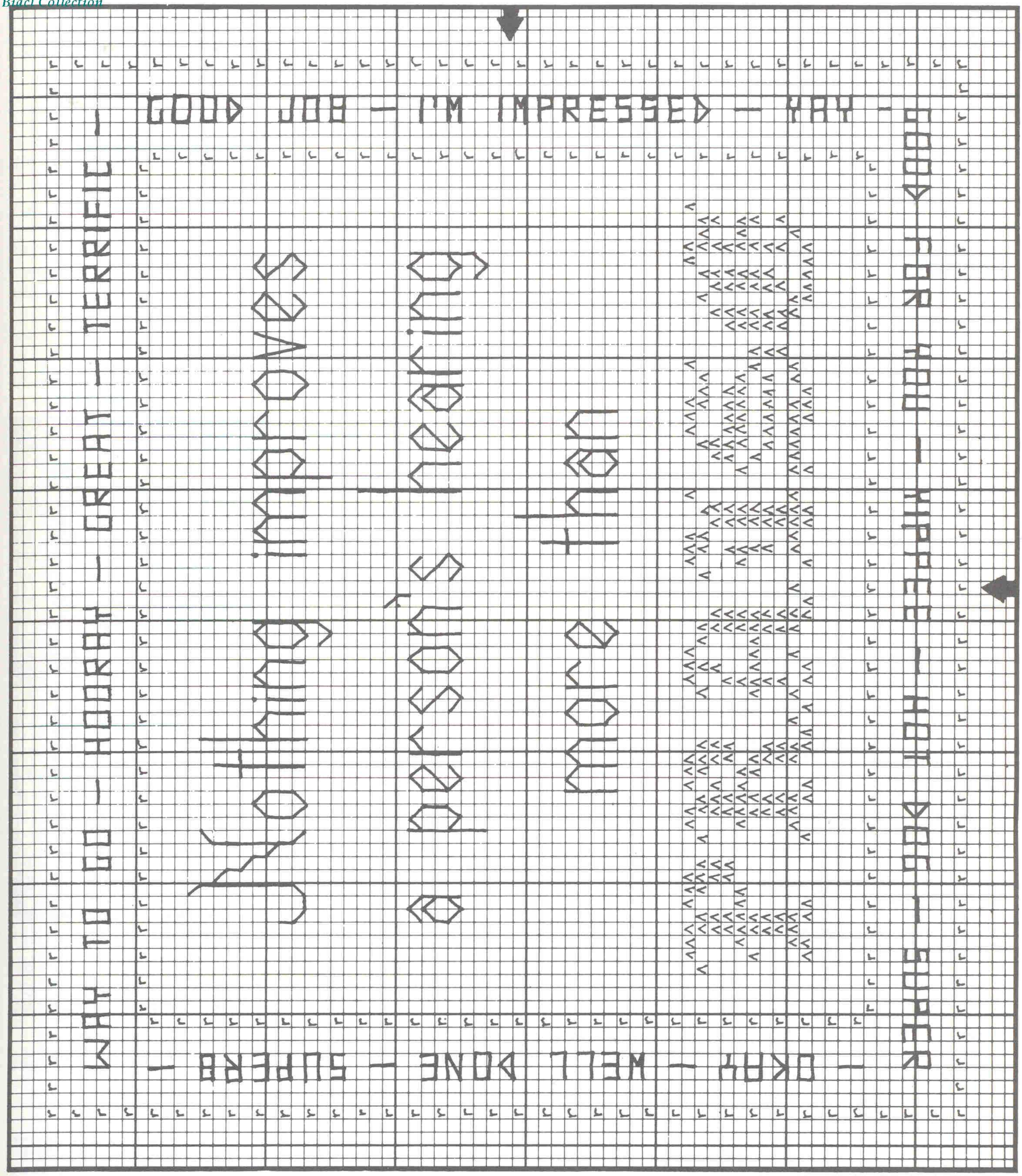
Her early appreciation for design, color and fabrics led Beth to pursue a degree in Home Economics with an emphasis in clothing and textiles from the University of North Carolina. Since graduation, she has built on the art and design courses she had in college by taking additional classes in painting and needlework. Her reading often covers historical and contemporary needlearts.

A native of Winston-Salem, Beth enjoys spending her spare time sailing, or like all dedicated cross stitchers, stitching.



Nothing improves a person's hearing more than PRAISE

Biacl Collection



Design Area: 81 wide x 71 high

when stitched on	approximate finished size
11	7½" x 6½"
14	6" x 5"
18	4½" x 4"
22	3¾" x 3¼"

		DMC #
r	Red	666
^	Green	701

Backstitching for large letters is Green #701.

Backstitching for small letters around border is Blue #820.

Our model was stitched on #14 white Aida with 2 strands of floss.

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DO NOT REPRODUCE

Biacl Collection

Cornerstone

India Van Duyn

"Nothing we do is more personally satisfying and rewarding than the things that make us reach into ourselves and then give out to others. Giving of ourselves brings personal dividends that fill us with a worthwhile abundance to make us our best for others.

Somehow this symbolized that vast number of needle artists who have the skill, determined hands, and the heart to share," says designer India Van Duyn of Memphis, Tennessee.

Having been introduced to needle, thread and fabric as a child, India has long enjoyed needlearts and cannot recall a specific initiation to cross stitch. As she says, today one would have to work to avoid exposure to it! Cross stitch has become one of the most wide spread forms of needlecraft and is enjoyed by all ages, and by both men and women, she notes.

Although India has been designing for some time, it is only recently that she has begun to publish her graphs. Marketed under the Cornerstone Designs name, her designs answer her personal commitment to God to create caliber designs with an artistic presentation that convey visually and verbally the truths of the Bible.

"The Bible is my primary resource book and all of God's creation is an endless library of inspiration," India states.

Cornerstone Designs exists to serve and fill a place in the cross stitch market, according to India.

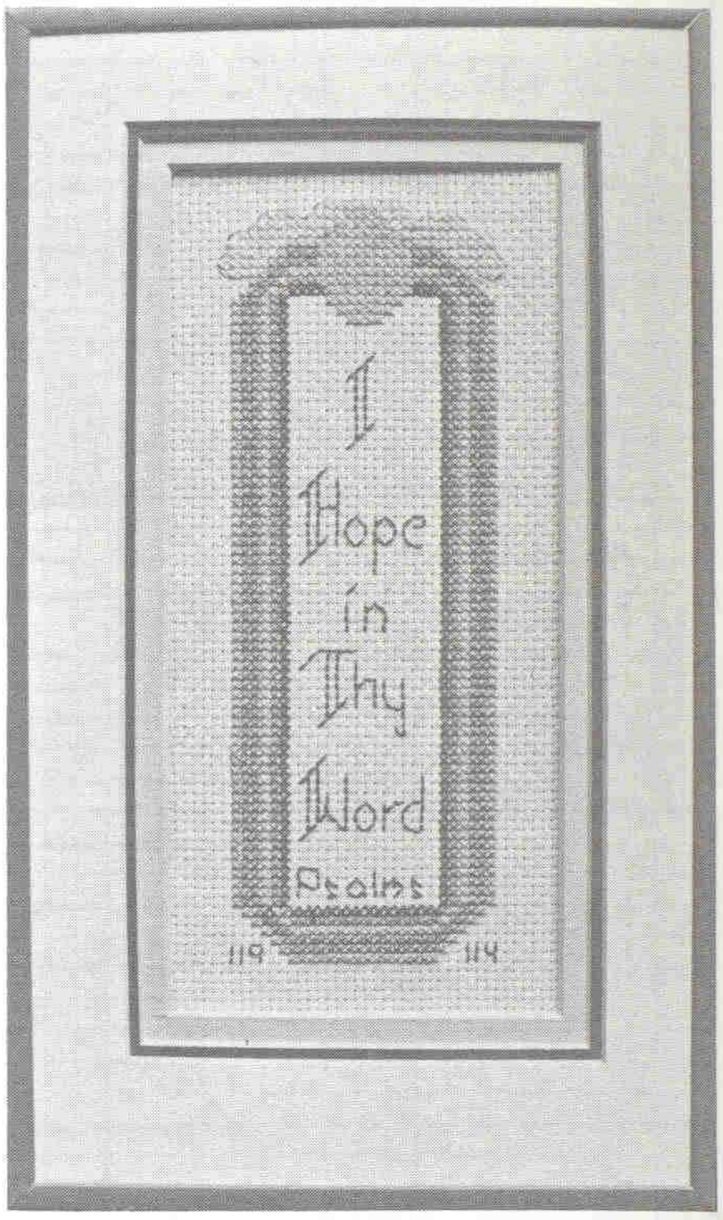
"It is obvious that Cornerstone Designs aim at a particular theme, mood and segment of the market. I find this greatly enhances this designer's productivity and creativity to supply this ever growing audience," the Memphis designer added.

Although she has no involvement at the retail level, India does enjoy involving others in cross stitch.

"It is wonderful to see the expression on the face of a person becoming intrigued by what their hands can do," India says.

She advises stitchers to investigate and know their personal color preferences, taste, needs and lifestyle involving these; to know what they want their work to portray and the impact they want from it; and to be always looking and gathering ideas which enable them to express their own talents and skills in uses for their home, church, business and surroundings.

"The real designer of Cornerstone Designs is the Creator of all and it is He who equips all of us to stitch or design," India states. In addition to her book Psalms 119, she has published God's Country and Heavenly Daze.



One of seven designs from Psalm 119.

Graph on page 66

Biacl Collection

Team Up and Stitch

Judith Tauton and Martha Carter

Judith Taunton started designing cross stitch patterns for her own use almost as soon as she learned to cross stitch. She assumed everyone did.

With her close friend and neighbor, Martha Carter, Judith is co-owner of The Stitch Patch, a needlework shop in Cullman, Al. They shared a love for all types of needlework so when a small needlepoint shop was offered for sale, their casual conversation about their mutual interest in cross stitch turned serious and they bought the shop.

They expanded the inventory, concentrated on cross stitch, accessorizing and framing services, and soon were looking for larger quarters. As their business expanded, Judith and Martha gave their customers free copies of graphs they had charted and were surprised and pleased at the customers' delight.

"I am drawn by the need to graph local buildings with character, and am anxious to get them sketched and graphed. My sons, both art students, are helpful to me in this process," Judith states.

Martha enjoys selecting a favorite or novel saying and graphing it with a complimentary border.

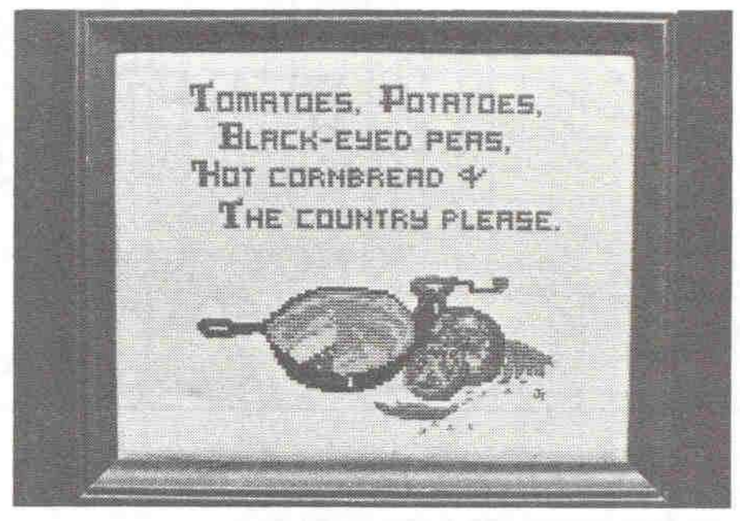
As her ideas and designs were committed to graphs, Judith started calling on shops in her area and a distributor picked up her work and started showing her designs at trade shows in Atlanta and Charlotte.

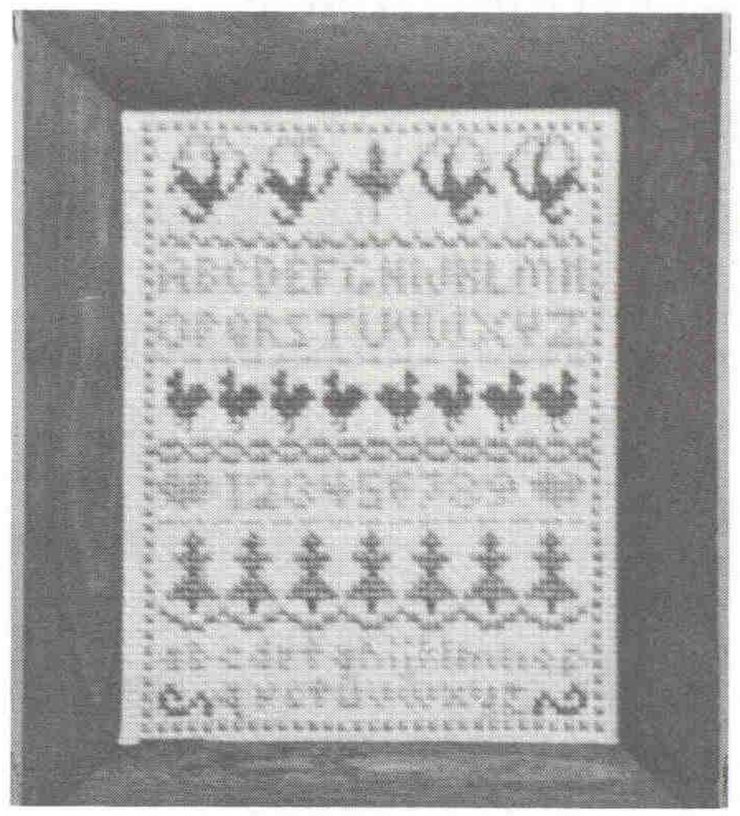
In addition to running a retail shop, designing, and handling a small wholesale mail order business, Judith, with partner Martha, provides demonstrations and classes for clubs and schools. They also give classes at the local Civic Center.

Judith and Martha have established two traditions at The Stitch Patch. 'Sew and Tell' is a weekly morning gathering of customers who bring their work and join friends for a time of idea exchange and problem solving. The 'Stitch Off' is an annual competition with several stitchery categories and prizes and recognition for winners. The event is judged by previous winners and skilled needleworkers from the area.

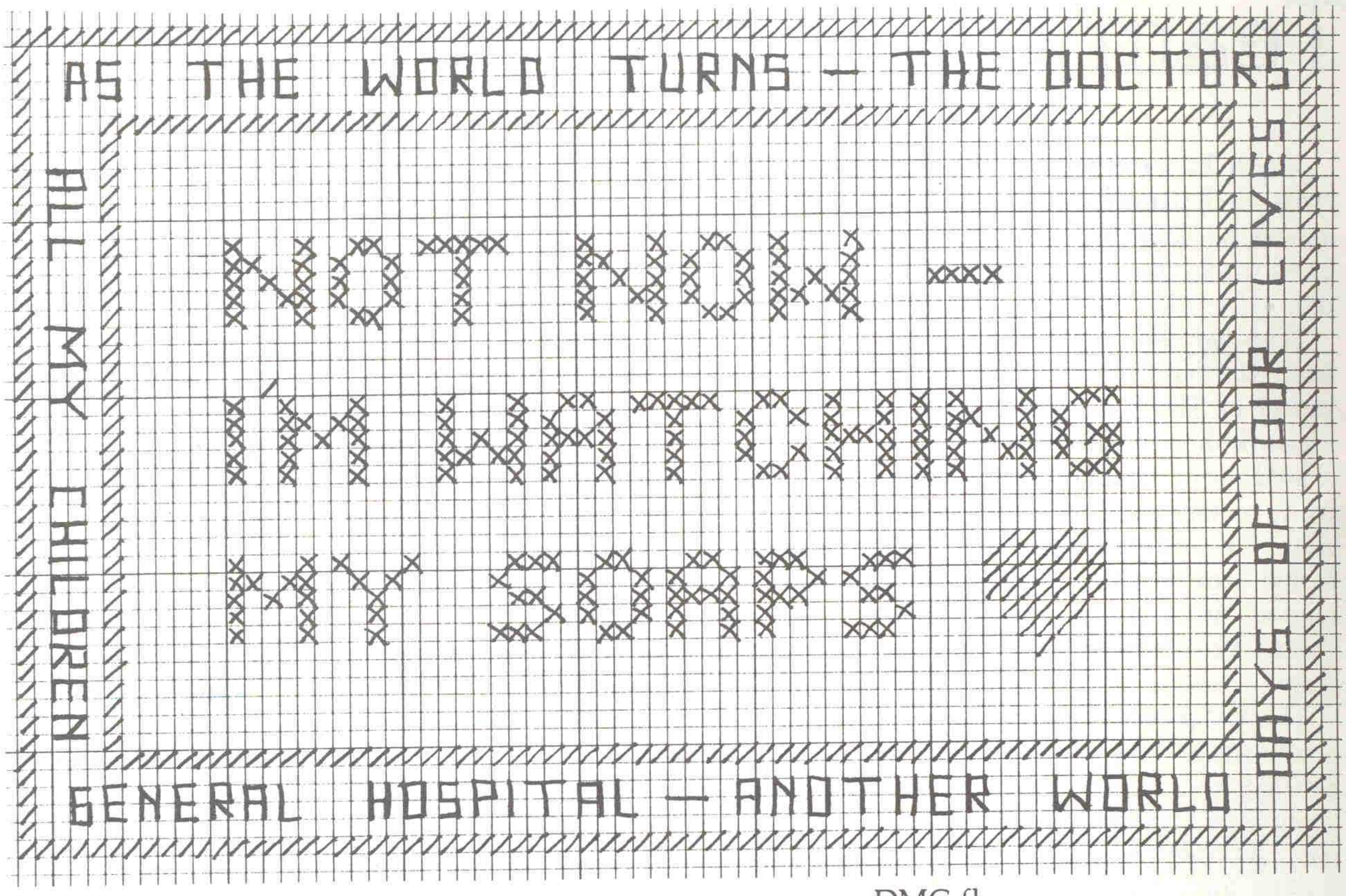
Judith's graphs include historic landmarks, local sites, churches, homes and her personal favorite, Sweet Home Alabama. She does custom graphing of homes and churches, and had several of her designs for purse-size tissue covers published in Leaflet #233 by Leisure Arts.

In addition to their shop and designing, Judith and Martha are busy homemakers with active families.





Martha Carter and Judith Taunton.



NOT NOW—I'M WATCHING MY SOAPS

Copyright 1981 Martha Carter

DMC floss
/—920 Rust
X—3345 Green

Aida 14
5-1/2 x 3-1/2

75 x 47 stitch count

A NOTE TO CONTRIBUTORS:

We welcome your contributions in the form of manuscripts, graphs, and photographs and will give them consideration for possible publication. Although we cannot assume responsibility for loss or damage, all material will be treated with care while in our possession.

MANUSCRIPTS AND PHOTOGRAPHS: They must have return postage. Material will not be returned unless accompanied by SASE. (If they are unsolicited, we cannot be responsible for them).

COUNTRY PLEASE

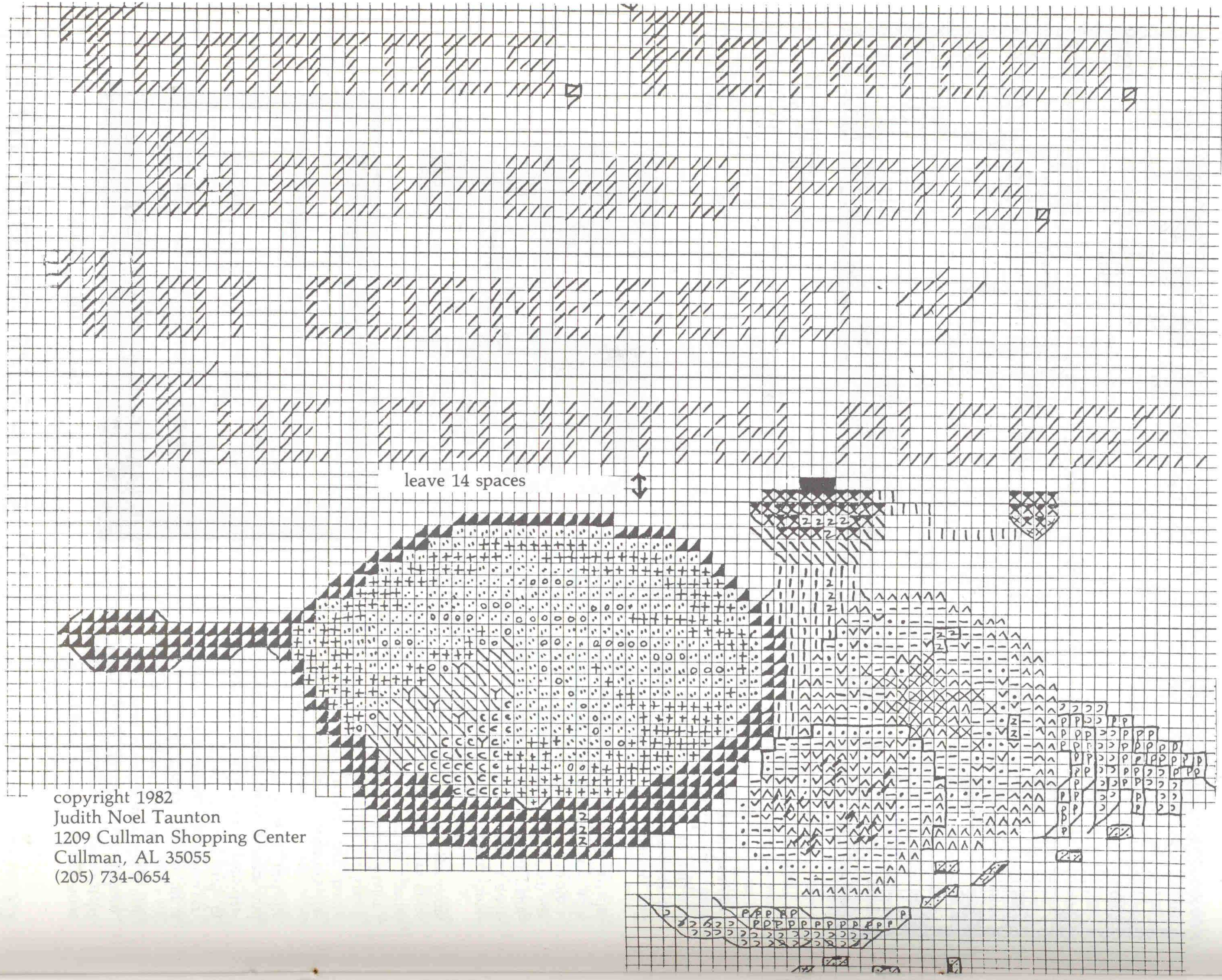
DESIGN SIZE
on Aida 14-6-1/2" x 7"
on Aida 11-8-1/4" x 9"

BACKSTITCH
Tomato Half 3371
Seeds over russet 727
Pea pods 611
Pea eyes 3371

DMC COLORS
/ Russet 355
^ Dk. Red 816
v Lt. Pink 758
• Pinkist Red 3328
- Red 349
× Dk. Green 3345
z Off-white 712
■ Yellow 725
x Brown 433
\ Brown 434
| Dk. Brown 839
P Green 3347
% Lt. Green 3348
ɔ Med. Green 3346
◢ Black 310
c Dk. Grey 413
• Lt. Brown 3045
o Golden Br. 436
` Cream 739
+ Brown 435

SOUTHERN MINI SAMPLER I

graph on page 65



copyright 1982
Judith Noel Taunton
1209 Cullman Shopping Center
Cullman, AL 35055
(205) 734-0654

Biacl Collection

From These Dreams ...

Mary Elaine Harris

Model stitched on 14 count cream Aida.

Mary Elaine Harris

When does a mother of five boys find time to design for cross stitch? Mary Elaine Harris of Birmingham, AL, makes time because she is usually designing for friends.

"I have a specific reason for a design, or I am designing with a certain person in mind," she said. In designing she takes into consideration her friend's special needs and chooses what she feels is "just the right thing".

Her designs have a country flavor and they reflect her background in art. Knowing her knack for art and design, Mary Elaine's friends often call on her for special designs. Frequently, she uses cross stitch on many of her garments which she custom designs.

Mary Elaine has a private showing yearly which features in addition to cross stitch, her oil paintings, tole painting, hand-sewn designs, and her doll house project. Begun four years ago, she adds miniature cross stitched articles each year.

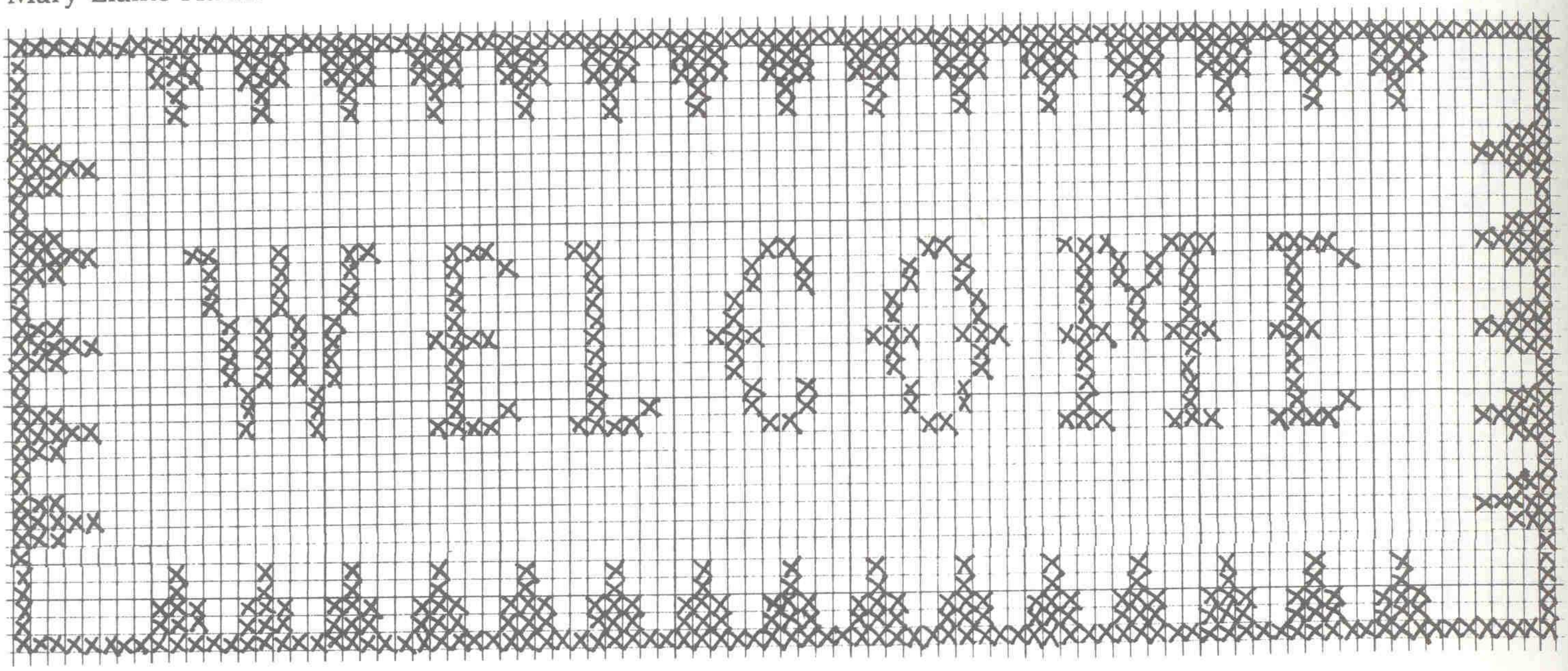
An accomplished pianist and organist, she loves rainy days for they offer a chance to sit and dream. From these dreams have come some of her most beautiful works.

WELCOME

The entire graph may be done in one color or two with contrasting light and dark. The model is shown in rust and brown.

Mary Elaine Harris

DMC 920 Rust
610 Brown



Biacl Collection

Country Collection Inspires Designs

Carol Gregg

Carol Gregg of Birmingham is a collector of country things and has used the country motif in her home. She found that the colorful logos of products used in everyday life add a touch of nostalgia that is very appealing to her.

After she had learned to cross stitch from a friend whose beautiful work inspired her, Carol wanted some designs which had not been charted. With a background in art, she began charting some simple designs which were pleasing, and as time passed, her designs, such as her favorite, her Maxwell House design, have become more involved and challenging.

"A design has to be very appealing to me before I will graph it for the customer. Although I am always willing to graph one-of-a-kind designs for friends, designing is so time consuming that I do not begin a new graph if I feel I won't enjoy it from start to finish," Carol says.

For Carol, the most enjoyable part of designing is working up the first model of a new graph, choosing the right colors and seeing how close to the "real thing" it turns out.

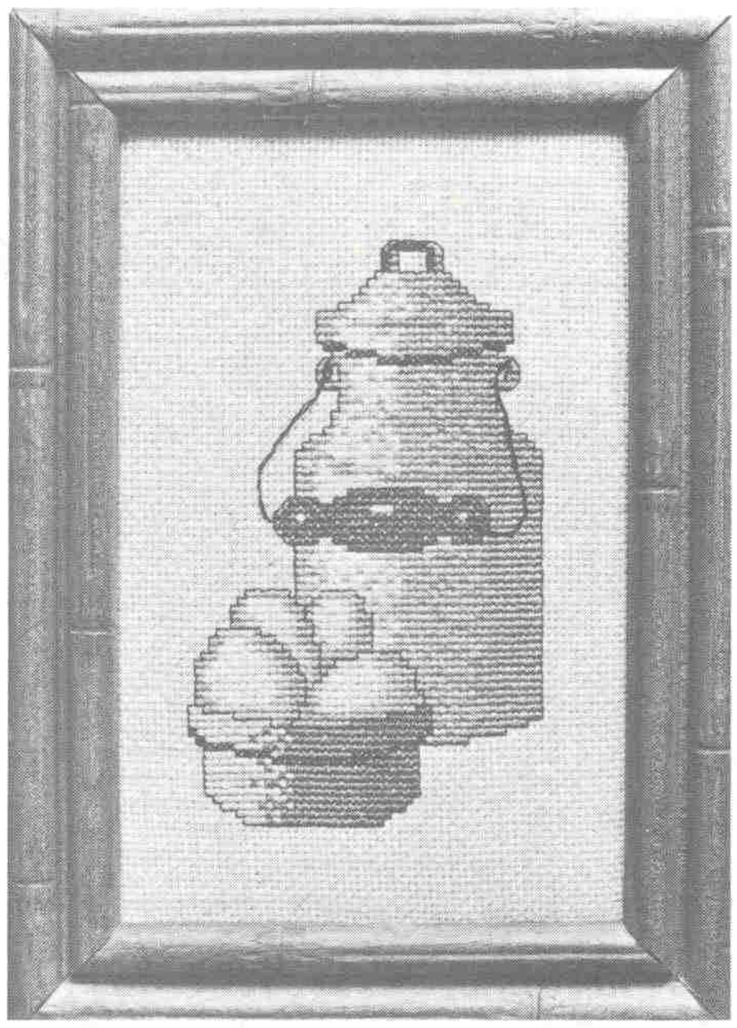
Since Carol has small children, she feels designing for cross stitch is a more practical application of her art training than oil painting. She works at home where she also has a small woodworking shop. She makes frames for cross stitch pieces, custom, standard and novelty frames, and other items such as children's furniture with cut-outs for cross stitch.

Carol is concerned with the accurate representation of the subject being graphed plus color blending when shading is required. She feels this is the biggest challenge she faces as a designer.

"My advice to beginning cross stitchers is to begin with something simple until you get the feel of the stitches, so you won't get discouraged," the Birmingham designer stated.

Her best selling graphs have been "Public Telephone" and "Fresh Eggs" and are sold as single graphs, as are her other works. Carol's frames and graphs are available through the Golden Needle in Birmingham, Parkway Sewing Center in Ft. Oglethorpe, Ga., and Northgate Sewing Center in Chattanooga, TN.

Joshua's Tree House



Model is stitched on florina.

Model is stitched on Florina. Carol custom builds these chicken wire frames to compliment this design.

A NOTE FROM THE EDITORS

It is very encouraging to receive letters of support and encouragement! Our desire is to publish a magazine dedicated to the excellence in the cross stitch industry. We welcome any suggestions and criticisms. For us to accomplish our task, we must know what our readers want.

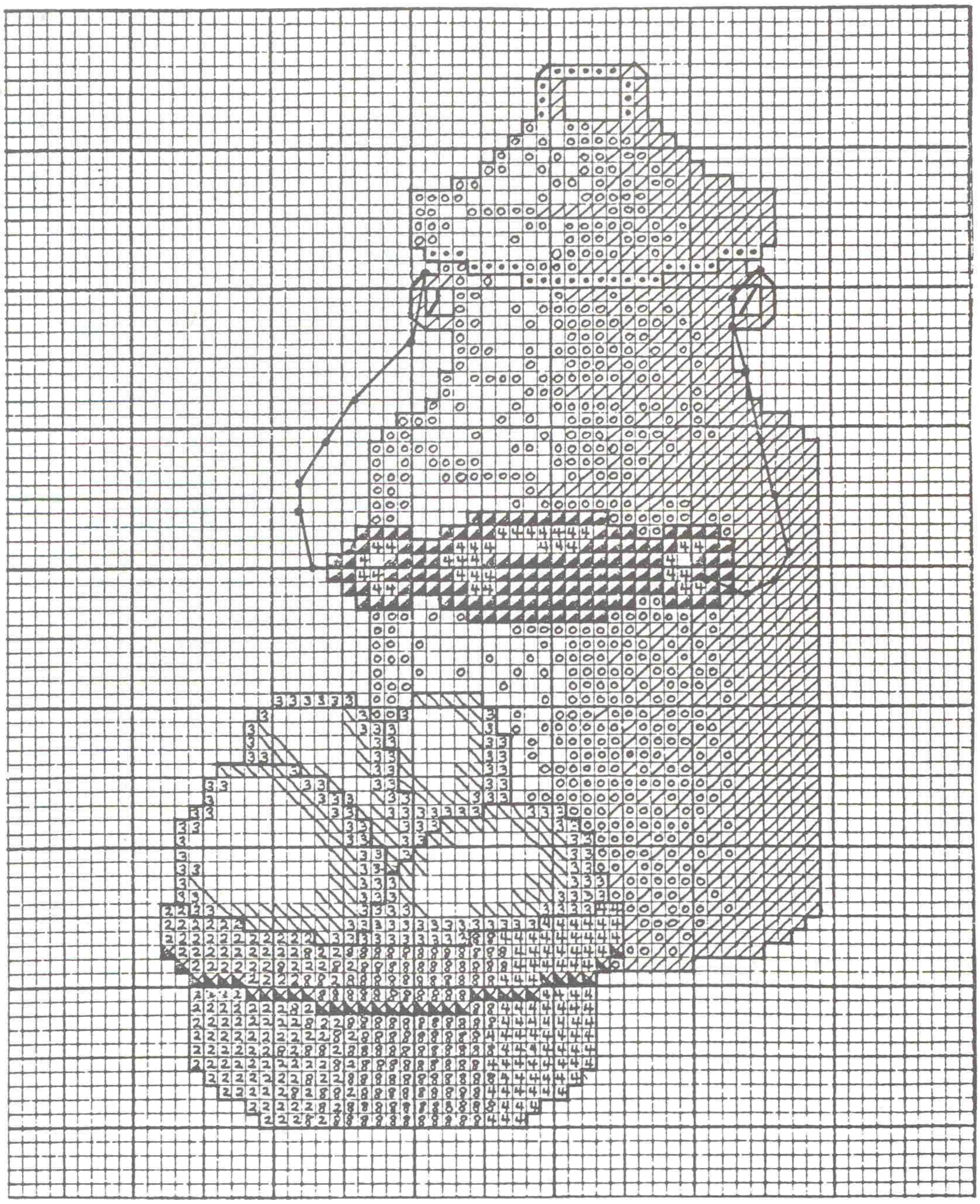
Our Stitchers Ask

Continued from page 6

response to Just CrossStitch Magazine. We will print the response for you as well as any information that we have. If the graph or design that is requested is out of print, please indicate. If it is an original design, indicate that also. If you will sell the original graph that you have (NOT A COPY) request that the reader send a self addressed stamped envelope for additional information. We will not print prices, only your name and address where you may be contacted.

If the graph requested is in a book that you have, please send the complete name of the book, leaflet, or individual graph including author, publication date, publishing company and other information that would be necessary for ordering.

This column is for you. If you have a question or are looking for a particular design or theme, this is the place to request that information. Many of the designers have supplied us with samples of their works. We will make a reply only if we have a copy in file. We will not recommend a graph that we have not seen.



Copyright 1980 by Carol Gregg

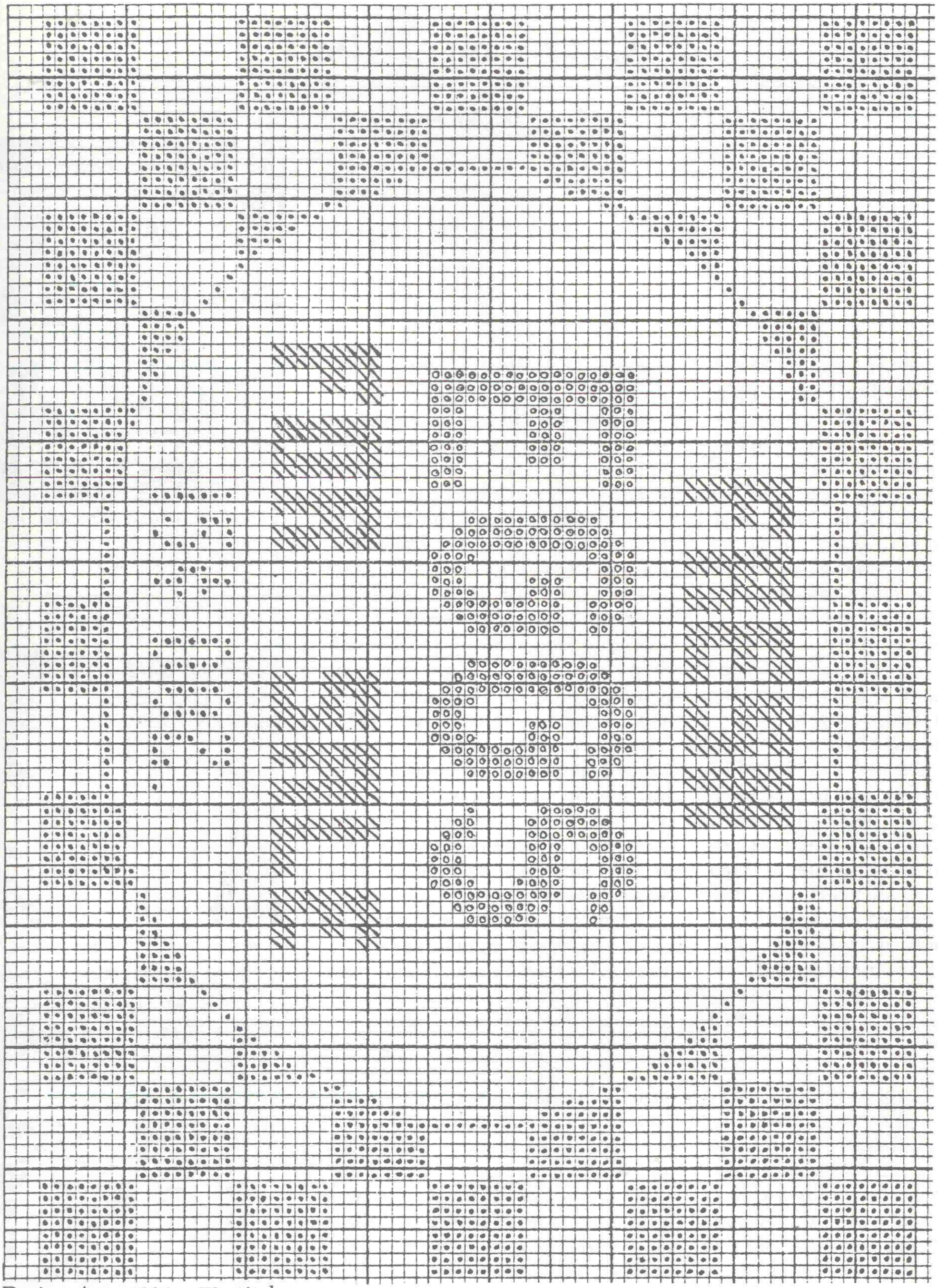
MILK CAN WITH EGGS

SYMBOLS

□ white
4—433
8—434
3—841
\ —842
/ —931
o—932
• —939
◢ —3031
2—3033
◤ —3371
—3371 (Indicates wire part of handle on milk can—use 3 strands)

Outline milk can where indicated with 1 strand 939
Outline eggs and bowl where indicated with 1 strand 3371
Outline wooden handle with 1 strand 3371 _____ Heavy black lines indicate backstitching

FRESH EGGS



Copyright 1981 by Carol Gregg
"Fresh Eggs"

Design Area: 104 x 72 stitches
14 count—7-1/2" x 5-1/2"
18 count—6" x 4" The color scheme on this graph can be changed to fit the colors of your kitchen. It is nice when worked on navy fabric and white floss. Model worked on 14 count florina.

Symbols:

- o —726 DMC (outline with 2 strands 3345)
- • —3345 DMC
- / —921 DMC (outline with 1 strand 801)

Biacl Collection

I Count on Him

Carolyn Heiden

Among Carolyn Heiden's favorite designs is the Mourning Sampler patterned after an antique sampler hanging in her home. The original, worked in 1856 by a 17-year-old English girl who had lost both her parents, spoke of the girl's deep faith in Jesus. For the girl, losing her parents was a terrible blow, but in her verse, she implies that were she to lose her Savior, the loss would be unbearable, Carolyn explained.

The Jackson, MS designer used the verse and border from the original and added angels to portray Heaven in her sampler.

Carolyn inherited her love for making and creating things from her grandmother, an avid stitcher. She first worked cross stitch designs stamped on fabric while in high school. About 15 years ago, she discovered counted cross stitch and using materials ordered from Denmark began a hobby that would become a business. Like many creative stitchers, Carolyn would often add her personal touch to pieces she worked.

Although Carolyn's books cover a variety of topics, she is partial to her spiritual books containing favorite Bible verses which have been meaningful to her as a Christian. She used with the verses designs which she felt enhanced the verse.

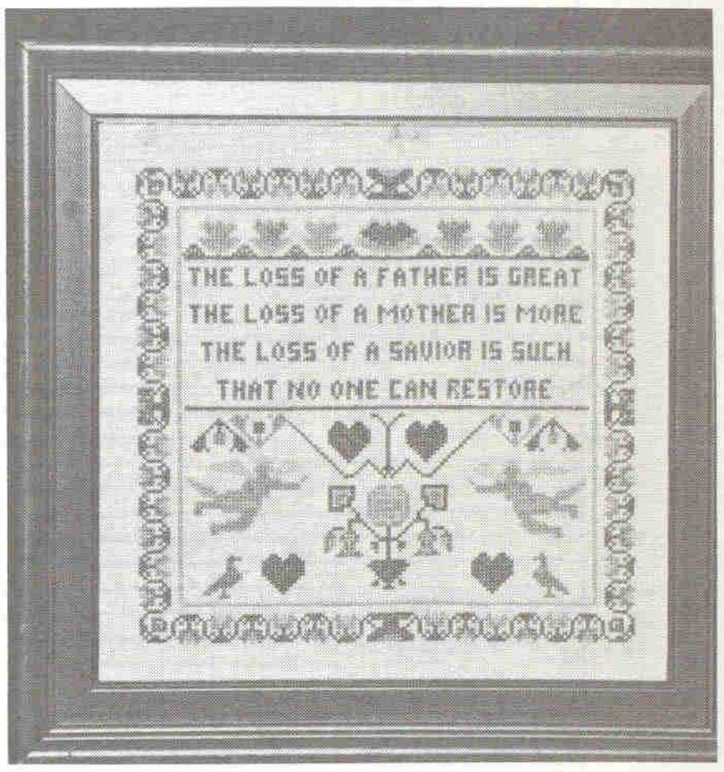
"I collect antiques and had done several cross stitch pieces in that vein. Some of my friends told me I was stingy and I should share the designs," Carolyn remembers. So recent books reflect her love of antiques.

Custom designs are an important part of Carolyn's designing. She does an average of four custom designs per month and these range from working up a graph of someone's home to doing the Daughters of the American Revolution (DAR) crest. In addition to her work as designer, Carolyn is owner of The Stitching Post, an all cross stitch shop in Jackson. The shop was custom built on a lot which her husband, John, bought in 1975. Carolyn had mentioned to her husband that there was not a cross stitch shop on their side of town and that she would like to have a shop. She "teaches right on the spot in the shop" as well as offering organized classes.

"I enjoy my retail business because I have met wonderful people, some who have become very close friends of mine. That's probably the biggest joy to me, other than the witness I have there," Carolyn says. She and her husband include their Christian testimony in the books designed by Carolyn and both are active in Youth for Christ and Campus Crusade.

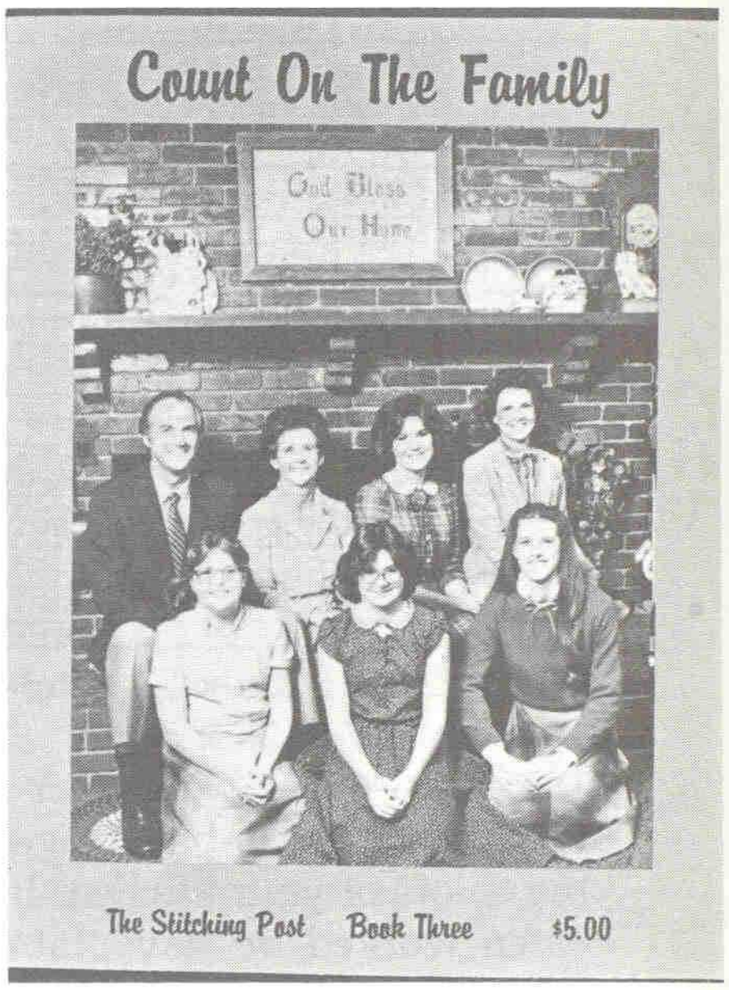
A native of Jackson, Carolyn graduated from Mississippi College at 19 with a degree in business. She and her husband are the parents of five daughters.

Among Carolyn's books are Count It All Joy, Count on His Word, Mississippi Mascots, and Country Primitives.



Carolyn's favorites include the mourning sampler—one of 19 designs from Count on the Family.

Carolyn Heiden in her special corner.



MOURNING SAMPLER

This piece is worked on #14 Fiddler's Cloth. The design size is 9 1/6 x 9 and the frame size is 10 1/2 x 11.

This is a copy of a very old sampler. It is the story of a young girl who had lost both her parents but had found the most important gift in life. She had found her Heavenly Father and would never suffer this loss.

128 x 126

#22	5 4/5 x 5 3/4
#18	7 1/10 x 7
#14	9 1/6 x 9
#11	11 2/3 x 11 1/2

x 930 dk. blue
/ 932 lt. blue
S 3042 lt. mauve
T 3041 dk. mauve
■◢ 676 pale gold
V 407 flesh
O 221 wine
• 223 dk. pink
C 224 lt. pink
L 501 dk. green
◢ 503 lt. green

Biacl Collection

The Thrill of Designing

Babs Knieriem

With counted cross stitch, the only limitation is one's imagination, according to Babs Knieriem of Birmingham.

Babs began designing charts for projects she wanted to work but for which graphs weren't available. Originally from Mississippi, she was first introduced to counted cross stitch about seven years ago in a shop in Jackson.

"I learned to do needlework from my Grandmother whose hands were never without a piece of work," Babs says. "And thread count is my thing!"

For her, the special thrill of designing is seeing the design come off the paper onto the fabric with color bringing it into being. She designs things that she especially likes or a special something for family members or friends.

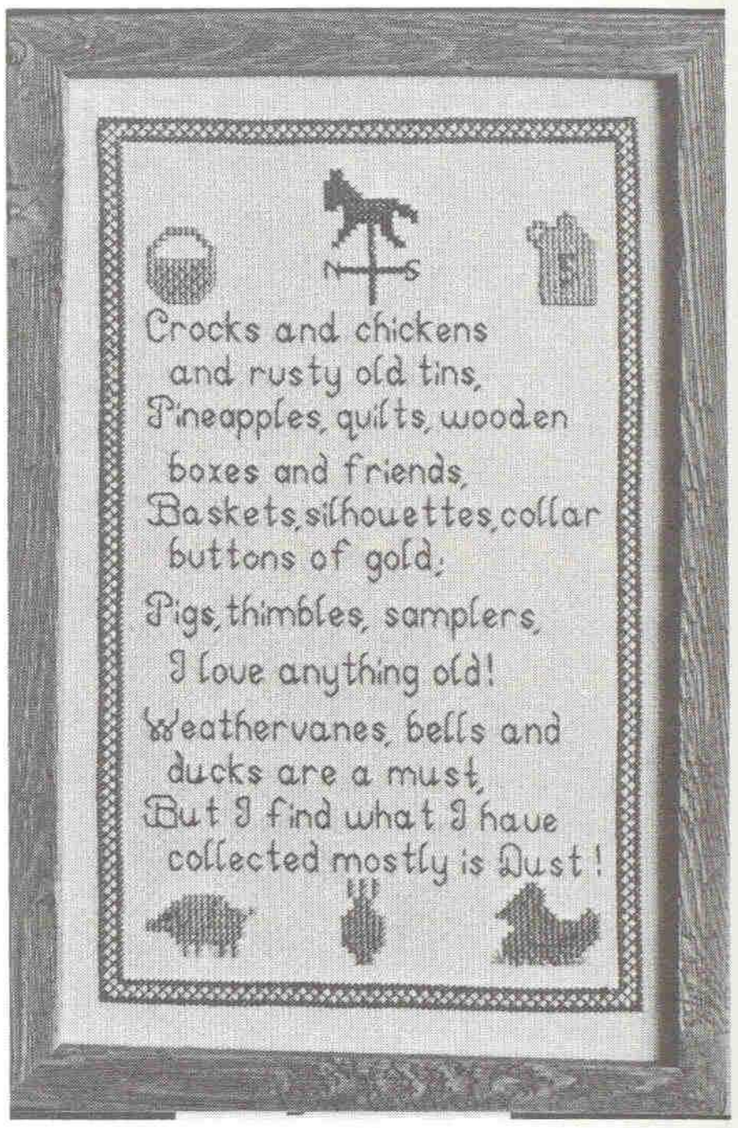
Babs suggests that all cross stitchers use the best materials available.

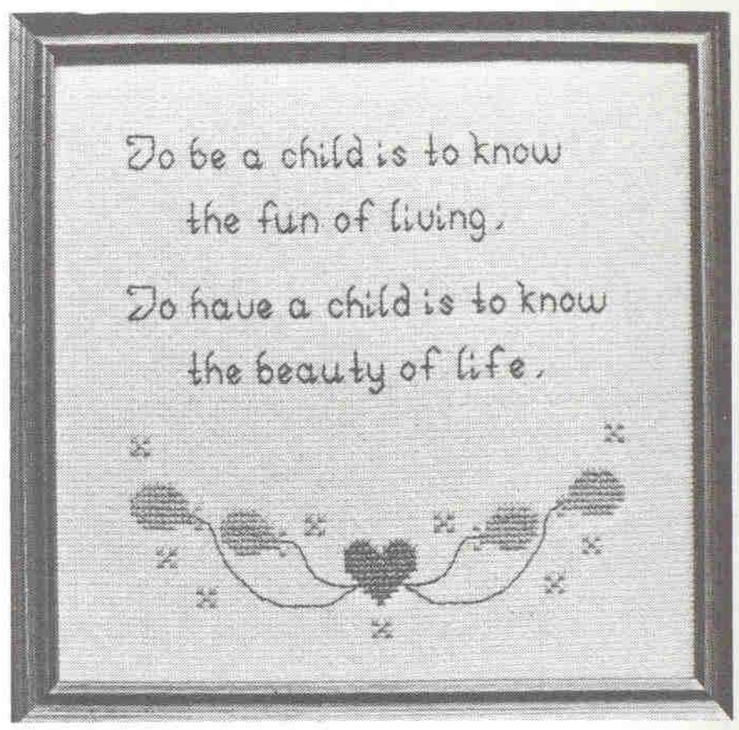
"I like to work on linen, especially samplers. I like to do things I think my family will cherish 100 years from now," the Birmingham designer noted.

Her favorite design from her collection is the "Collector's Sampler" and her best seller has been her "Sweet Home Alabama". Another of her popular designs is "Ewe's Just Fluffy".

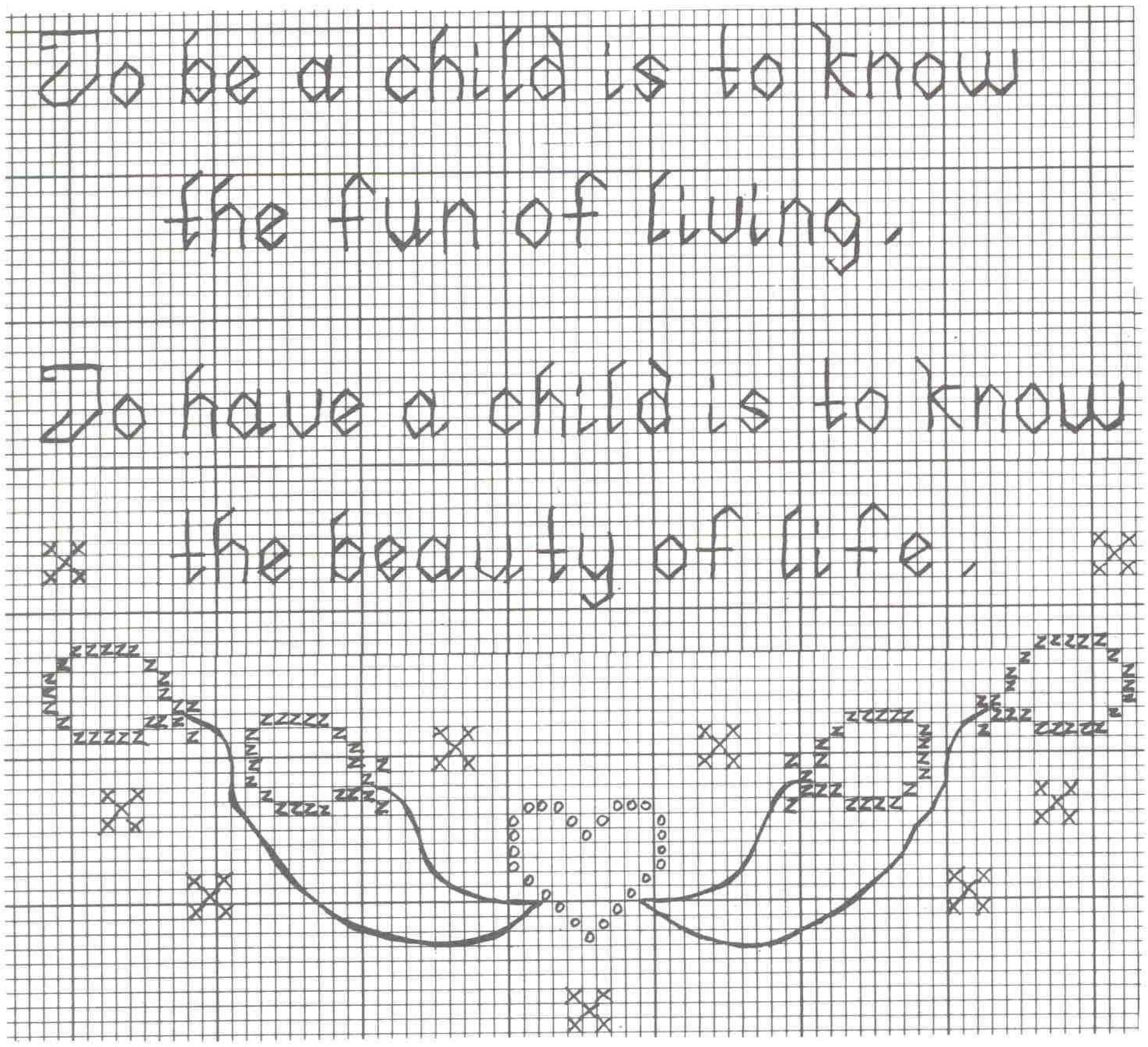
Babs has worked in a needlework shop and teaches cross stitch as well as several other forms of needlework.

She is a member and past president of The Quilters Guild of Greater Birmingham and the American Guild of Needlearts. She and her husband George are collectors of antiques and country folk art.





Model is stitched on 14 count Aida.



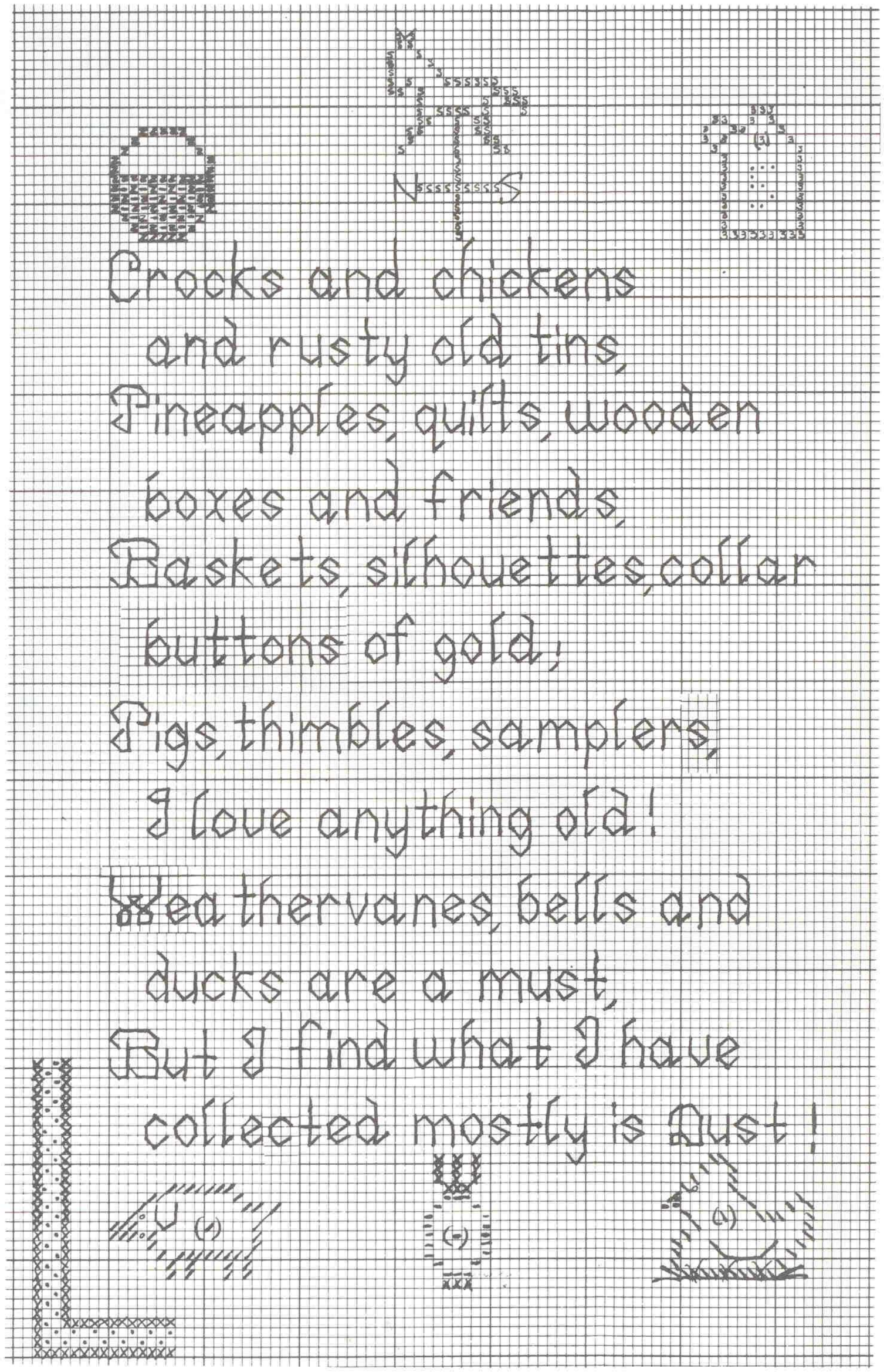
Colors for "To Be A Child"
o rose
z blue
x gold
Size 69 x 75 stitches

Lettering and ballon strings—navy

"The Collector's Sampler"

DMC colors

Lettering	610
\ rust	356
3 grey	648
s rust	400
- gold	680
x green	3051
/ pink	407
. blue	930
z brown	3046
o brown	610



size—72 x 146 stitches with border

Special Instructions

basket—outline with 3046
crock—Fill in with 648 and outline with 930
pig—Fill in with 407 and outline eye and ear with 407
hen—Fill in with 356. Stitch straw with 680 and outline wing with 3046
horse—Fill in with 400
pineapple—Fill in with 680

Biacl Collection

Thinking Cross Stitch!

Dorothy Tate

Tara Lynn (12), Dorothy, & Traci Leigh (8)

Dorothy Tate has been designing for cross stitchers since 1976. She learned about the needleart form from a neighbor and quickly discovered it was more fun to design her own pieces.

Her early designs were on single charts, closely associated with life in Charleston, ocean themes and the Charleston heritage. Designing these Charleston graphs led Dorothy into doing charts that covered the Confederacy and other aspects of Southern history.

Dorothy says there are four Tates "thinking cross stitch" at her house. In addition to Dorothy, her husband Jack and their two daughters, Tara Lynn, age 12, and Traci Leigh, age 8, contribute much to the Charleston Heights, S.C. based firm. Dorothy and the girls work on designing and Jack runs the shipping department, with the assistance of a recently acquired computer, at Dorothy Tate Designs, Ltd. The company has just marked their first year of incorporation and they've added Ltd. to the name.

Dorothy credits her daughters with the development of her popular Alligator series and KIDS-Kids Stuff Vol. I. She notes that following the release of her three 16-page alligator books, she became known at the Southeastern Yarncrafters Guild Trade Shows as "The Alligator Lady".

KIDS-Kids Stuff Vol. I was a cooperative effort for Dorothy and her daughters. Intended for beginners, the designs are simple and easy, geared to the 6 to 10 year old stitcher. Tara Lynn and Traci Leigh had the ideas and Dorothy did the graphing. The 20-page book was made digest size for ease of handling by young stitchers.

"The ideas for the actual designs were the girls. Who else should say what 6 to 10 year olds would be interested in doing other than a 6-year-old and a 10-year-old?" Dorothy says. She added that several shop owners have told her they have used the book successfully in teaching beginners classes for all ages.

The girls, using designs they worked from KIDS-Kids Stuff Vol. I, entered the Coastal Carolina Fair's crafts competition and came away winners.

"Cross stitch interests seem to be forever shifting. Sometimes I have so many new ideas that it is an effort to settle down and try each one out. The fun of designing is settling on an idea and seeing it come out attractively," Dorothy stated.

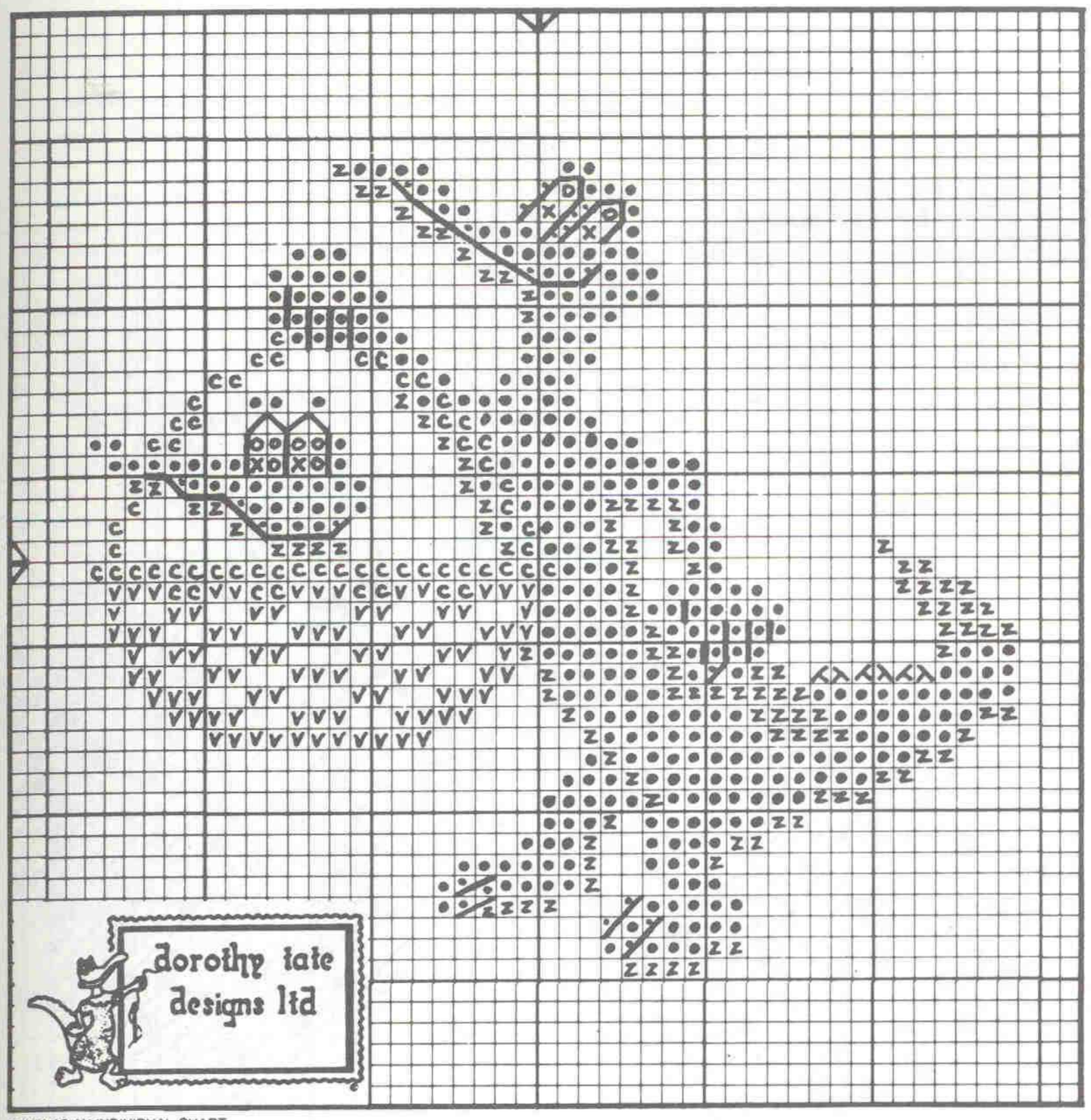
"I think the enjoyment we get is as important to me as the business aspects. I've been able to watch cross-stitch grow and have enjoyed being a part of it. We operate a growing business and enjoy every minute of it. The friends we've made are the reason for our growth and we're grateful," she added.

"I do not have a shop. I have kept Dorothy Tate Designs, Ltd. a wholesale mail order business. It is much more manageable for me that way," Dorothy notes.

The South Carolina designer calls her daughters "a continual source of inspiration in my designing" and with them, she is planning KIDS-Kids Stuff Vol. II to be published soon.

In addition to numerous single graphs, Dorothy has published a number of books and leaflets including Sportin' Fun With Alligators, Special Times With Alligators, Christmas With Alligators, Confederacy, and Mother.

BASKET O' JOY



© 2/79 AS AN INDIVIDUAL CHART
DOROTHY TATE DESIGNS

	DMC	Bates	Color
•	471	0266	Avocado Green-Vy. Lt.
z	469	0268	Avocado Green
x	310	0403	Black
c	435	0309	Brown-Vy. Lt.
v	801	0359	Coffee Brown-Dk.
o	White	0402	White

< > ¾ stitch in 471 (0266)

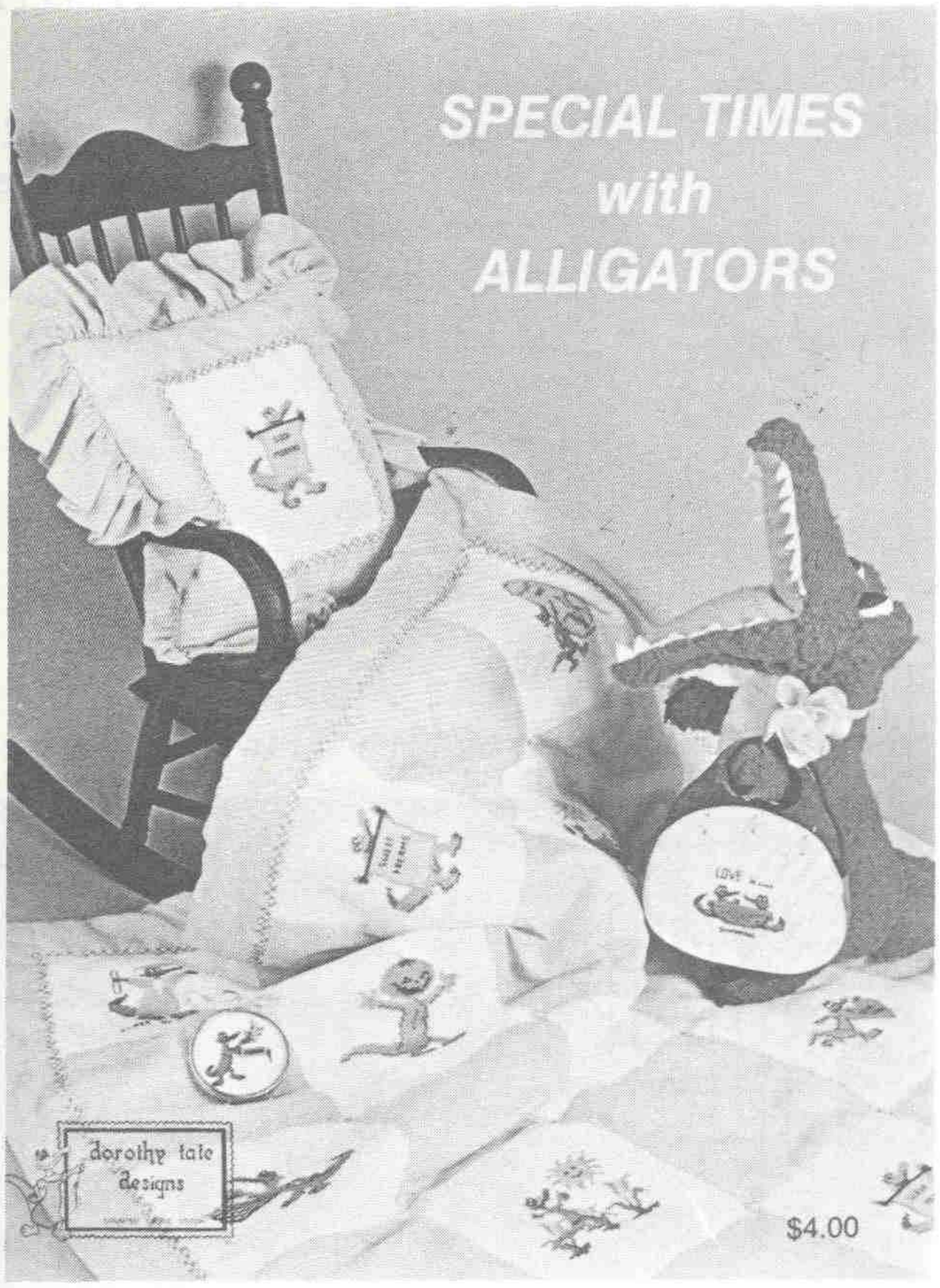
Alternate Colors: c-894 (025)
v-892 (028)

Backstitch:
all solid lines - 310 (0403)

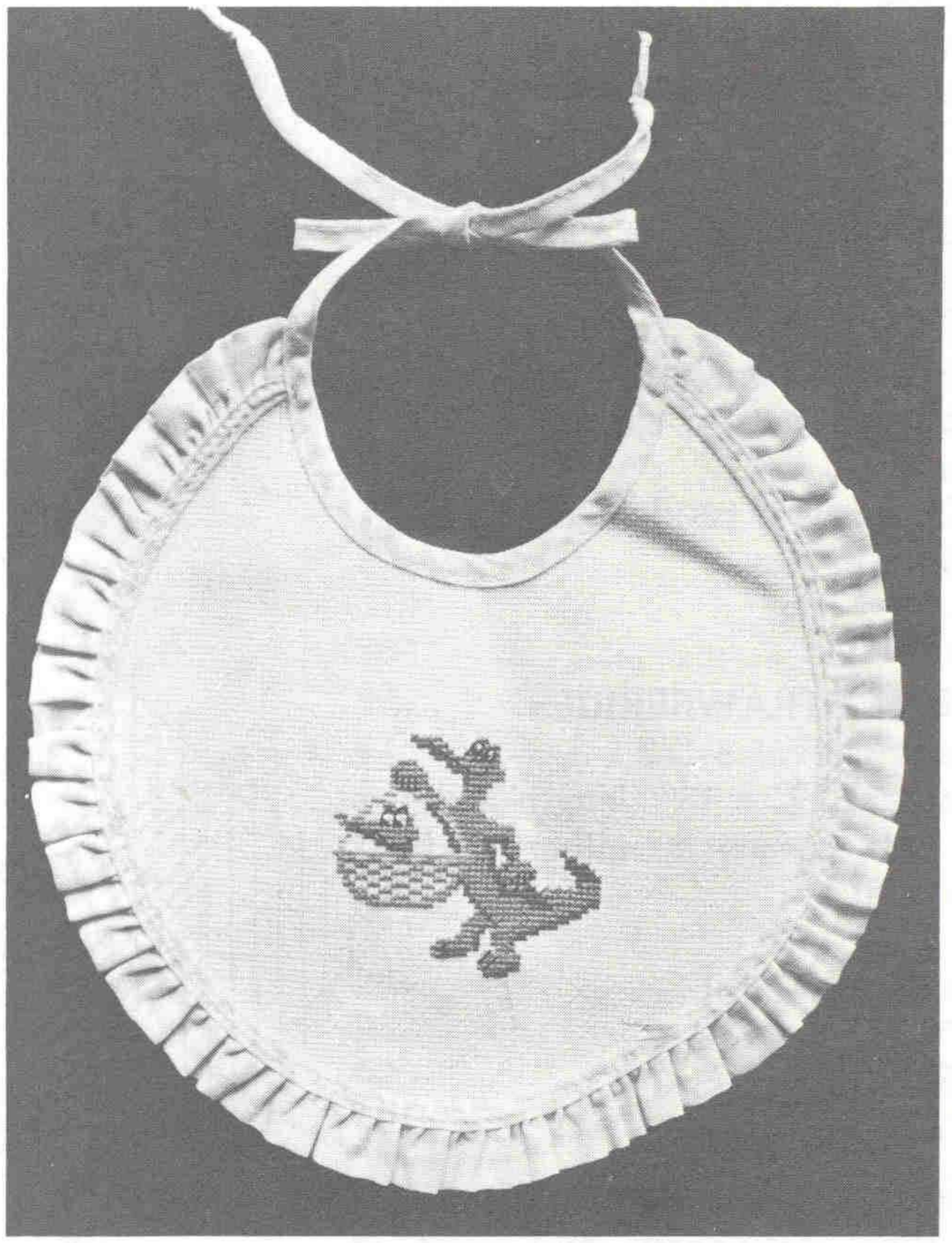
Approximate Image Size:
22 count - 2⅛ x 1⅞
18 count - 2½ x 2¼
14 count - 3¼ x 2⅞
11 count - 4⅛ x 3⅝

Stitch Count:
↔ 45 ↕ 39

© 1981 Dorothy Tate
Not To Be Reproduced



This book contains 19 alligator designs.



A close up to show this special alligator.

Biacl Collection

The Personal Touch

Donna Black

Designer Donna Black has always loved to give gifts that have that "thought-through" personal touch and after she started designing cross stitch graphs, her addiction to the needlework form became an asset.

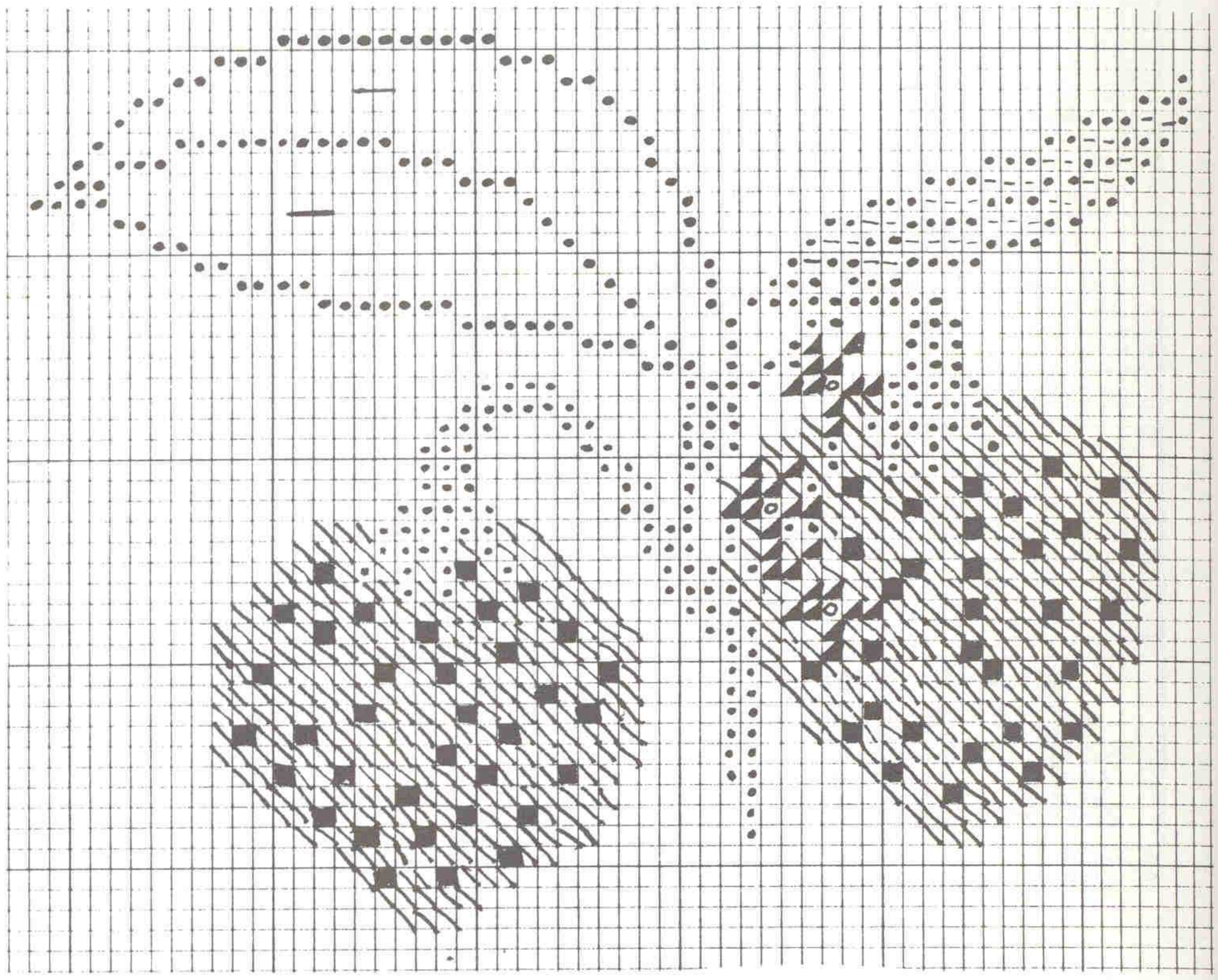
"I chart designs to fit the needs of the gift I intend to give to someone," Donna said. "I've created designs for purses, baby blankets, aprons, trays, diaper bags, drapery tie backs, book marks, paperweights, magnets and now dish towels."

Donna learned to cross stitch 'because everyone said it was so easy' and with a toddler and infant twins, she was looking for an easy hobby. She was delighted to find it is a very versatile hobby, not limited in scope.

"I began designing graphs simply because I would have an idea for what I wanted to do, yet, I could find no book with those designs in it. It only took a little experimenting to put the idea onto a graph . . . and I was on my way," Donna added.

"As far as I'm concerned, this is one of the more useful and creative hobbies a person can have . . . *I love it!*"

Donna is a resident of Birmingham, AL.



Fill leaf with (-) 3347
Outline all in black.

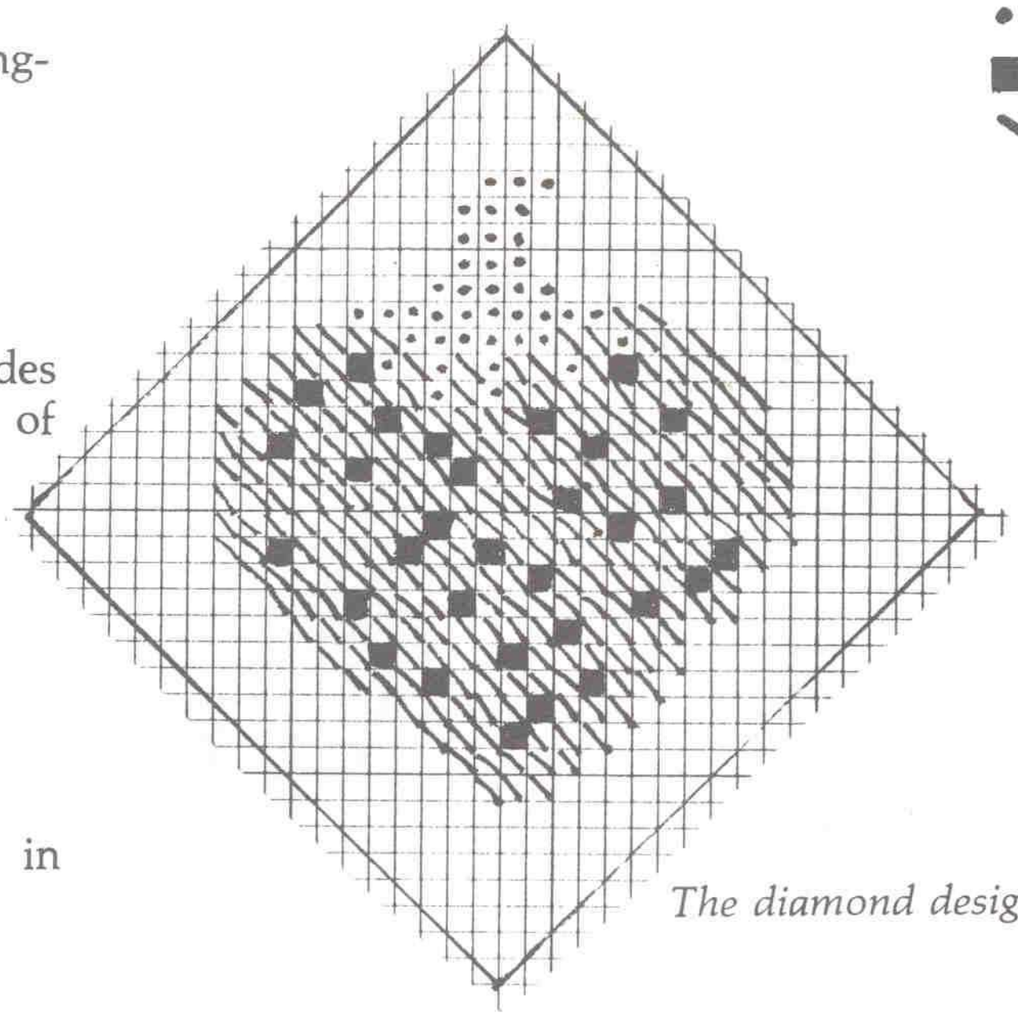
STRAWBERRY PLANT
Waste canvas 5" x 4". Material 19 x 15 (length included 1 inch fringe at either end of material)

Symbol	DMC
◢	727
o	725
—	3347
•	3348
■	3345
\	816

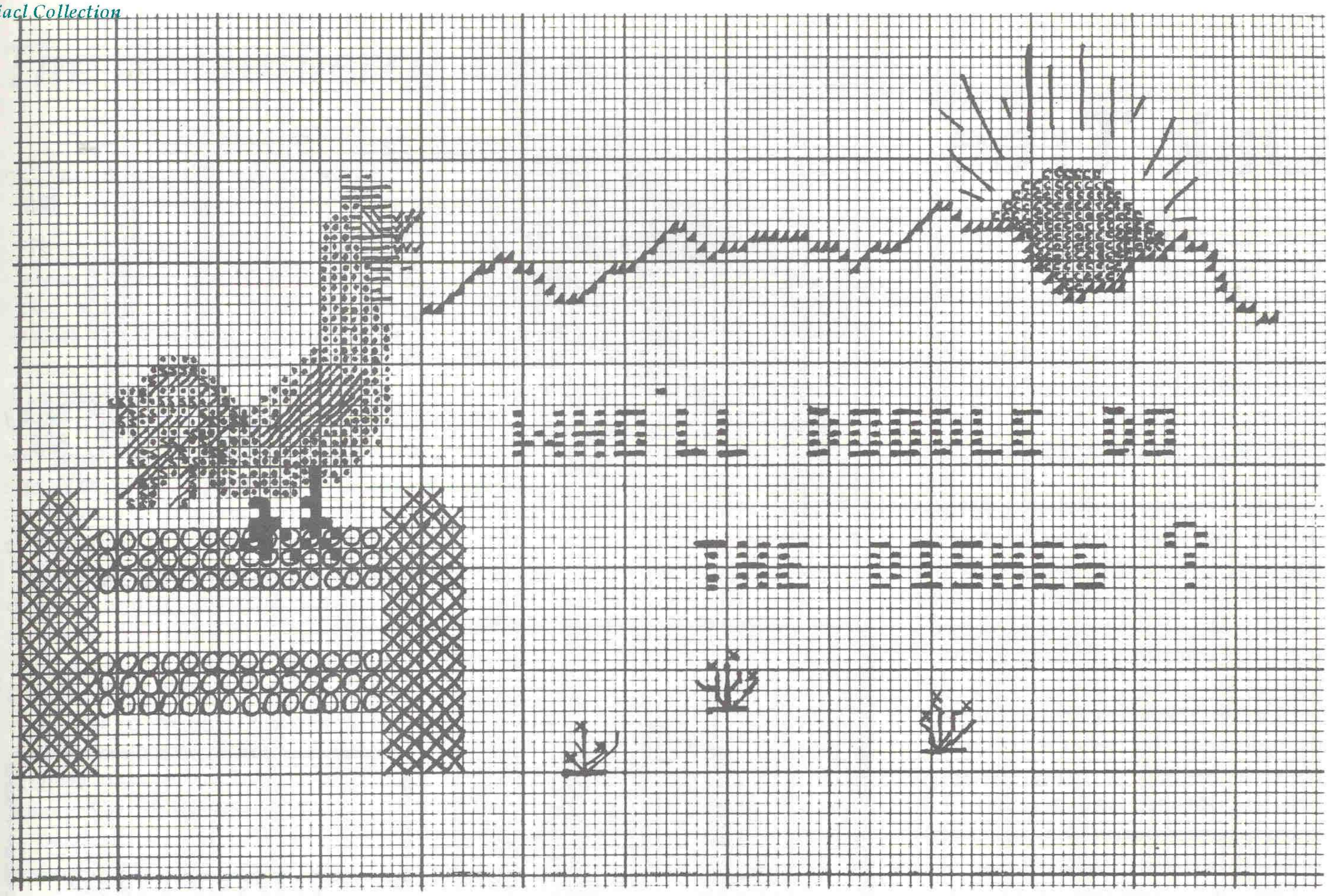
THREE STRAWBERRIES
Waste canvas 8-1/2 x 3
Material 19" x 15" (length includes 1 inch fringe at either end of material.)

Symbol	DMC
\	816
■	3345
•	3348

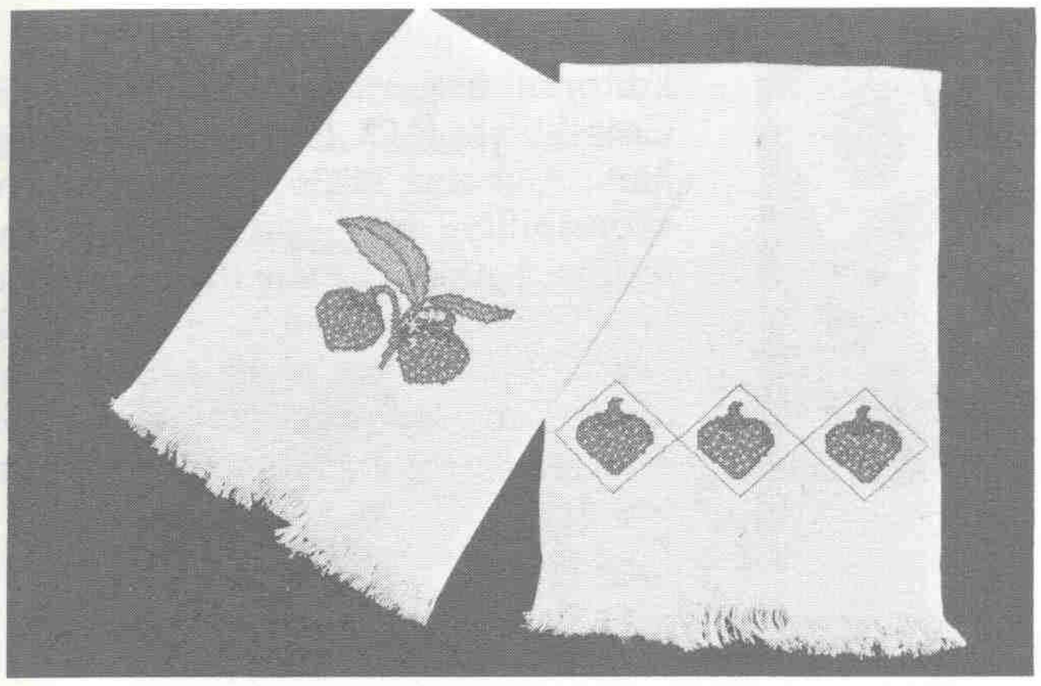
Diamond Backstitch in 820
Outline strawberry and stem in black.



The diamond design is used 3 times on the model.



Donna smiles at the mention of counted cross stitch!



Who'll Doodle Do the Dishes?
Waste canvas:
8-3/8" x 5"
14 count
Material: 19" x 15"
(length includes one inch fringe at both ends)

Symbol	DMC
•	300
/	301
\	310
-	350
s	402
X	433
O	435
■	608
c	726
✓	742
▬	782
◢	932
Flower	606
Stem backstitch in	501

Oak Tree

Delores Hill

After working her first piece of cross stitch, a tiny snail, Delores Hill never worked another design charted by anyone other than herself.

Delores, who markets her designs under the Oak Tree name, was teaching art in the public school system when her sister, a college student, insisted she come over and see what a needlwork shop was selling.

"You won't believe what they are doing!" was her sister's comment. Delores bought a book, worked one tiny design, and decided with her art background, she could easily chart her own designs.

Her two children came along about that time and she took a leave of absence from the school. They were her 'first inspiration'.

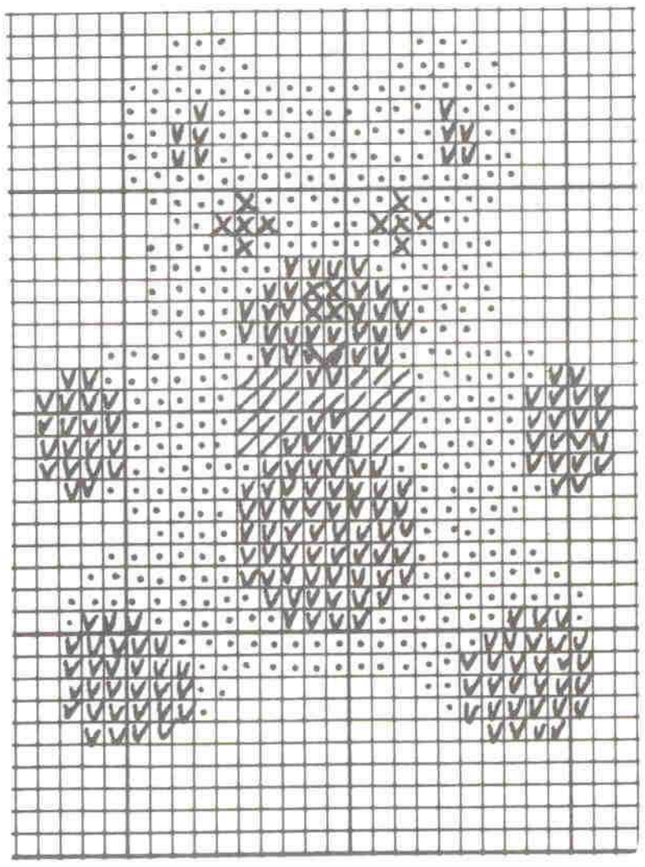
Deciding if she should return to teaching after a year's leave was the biggest challenge which Delores faced.

"It was hard trying to decide if I should jump into designing, establish a business, try to go into more territory and go to markets, or since I had tenure with the school system, return to teaching," Delores said. "I decided to become fully committed to designing and I have never regretted my decision. I miss teaching, but I know I made the right decision."

Although her best seller has been her book Broom Bibs, her personal favorite is her book Flowers.

Her book "Let Me Show You My Kids" was designed especially for us with Sticky Frames™. The kit for the frame contains complete instructions and can be assembled in 15 minutes according to Delores.

Delores, who holds a degree in art from Appalachian State University, resides in Spindale, NC.

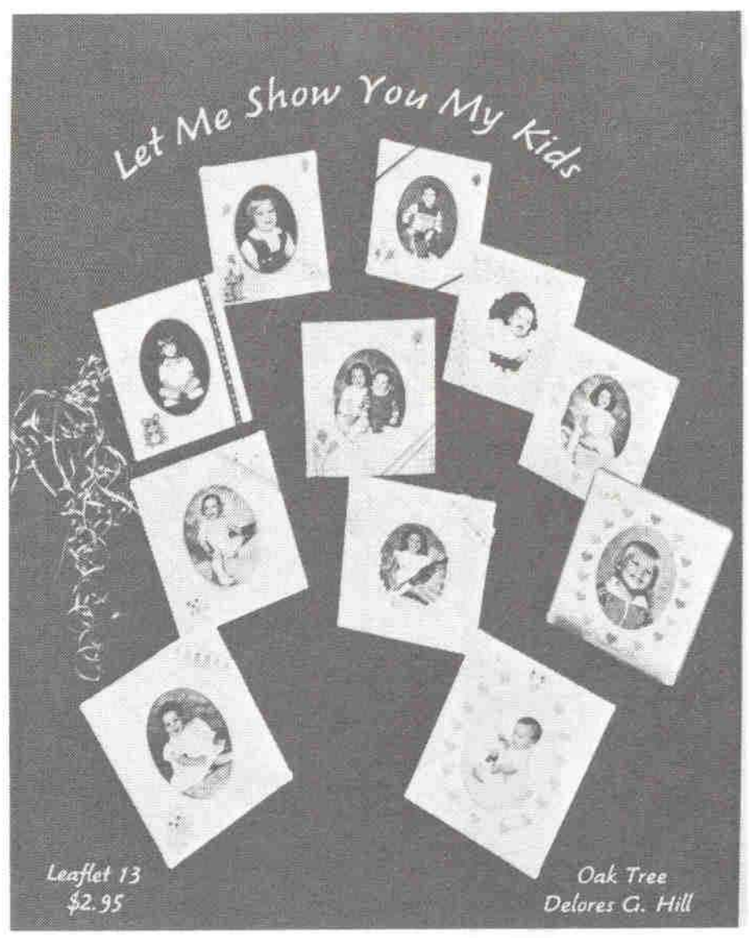


Teddy Bear © 1982 Oak Tree
Designed by Ginger Spangler
Choose one color combination. DMC

	Pink	Brown	Blue
.	957	434	800
v	3325	738	744
x	310	801	823
/	726	904	335

Backstitch the mouth of each Teddy Bear using 2 strands of Red 666.

This model is stitched on cream aida with a pastel ribbon across the corner.



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Biacl Collection

The Strawberry Sampler

Ruth Ellen Duncan

The Strawberry Sampler, located in Chadds Ford, Pa., carries 80% counted cross stitch, 10% smocking and another 10% candlewicking and calico fabrics. The shop recently moved from the upstairs of an old renovated farmhouse, with about 800 square feet, to a new location in a small shopping village. The new shop has 3,000 square feet and according to Owner Ruth Ellen Duncan, business is booming.

The Strawberry Sampler is located on and near main arteries in this northeast area, not far from Philadelphia, and draws customers from miles around—New Jersey, New York and even some of the New England states.

Prior to opening the Strawberry Sampler in 1979, Ruth Ellen had opened The Strawberry Patch in Parkersburg, W.Va. in 1975, first in her basement and then in another renovated old house.

"I learned the business from the ground up, having started out of desperation to have supplies around to use for the people I was teaching to do cross stitch. When DuPont transferred our family to Delaware in 1978, I sold 'The Patch', which is still in existence, and vowed I'd done my thing! But after trying to persuade needlework shops in the Delaware-Pennsylvania area to stock the basics for cross stitch, and being told that counted cross stitch was 'nickel and dime' stuff by the needlepointer and knitters, I became determined to share my knowledge of cross stitch and just show them!" Ruth Ellen states.

She knew it was not a "nickel and dime" venture, but big business and she incorporated in January of 1981. With a shop bursting at the seams, Ruth Ellen decided to expand. She found the most difficult job was finding the right location and convincing the builder that she needed 3,000 square feet, with the economy as it was. The Strawberry Sampler opened in the new location in September, 1982, and 600 customers attended opening day.

"With counted cross stitch having migrated from the South to other areas, it's interesting to note some differences. We are 'up here' where you all were 'down there' about two or three years ago, except the ladies here never knew the days of single charts, and thus they prefer books, leaflets and reasonably priced kits," Ruth Ellen states. "I love visiting the shops in the south with the local designs, schools, the seashore and historical places. We are seeing some of this, slowly but surely. Having studied at The Danish Handcraft Guild, I feel that Danish kits certainly have influenced my shop and a sizeable group of others love them as well."

Ruth Ellen's appreciation for Danish cross stitch dates back to 1971, and a window shopping trip in Holland. Later, while visiting the Hammock Shop at Pawley's Island, S.C., she met Ginnie Thompson and learned of the revival of counted cross stitch in America.

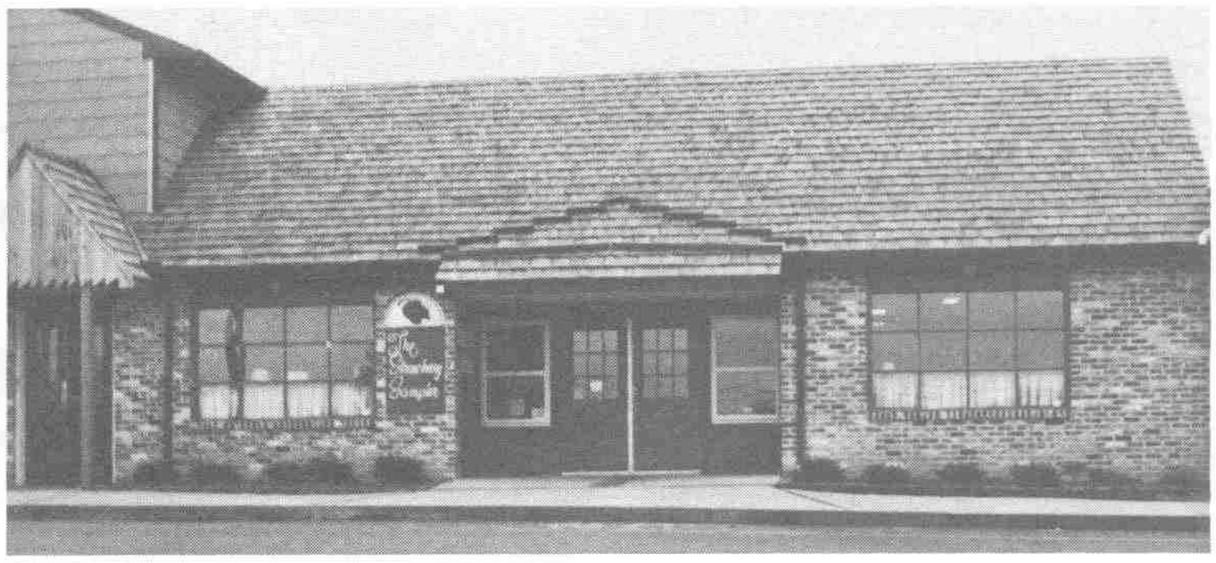
After gathering information on cross stitch and teaching, Ruth Ellen was encouraged by a former student to write a book on the basics of cross stitch. Since in her teaching she had found the need for a book which presented cross stitch from start to finish, with detailed information, Ruth Ellen put her talents to work compiling a book, The Joy of Counting and Stitching. The well-written book is an excellent reference and instruction book for new stitchers and experienced ones as well.

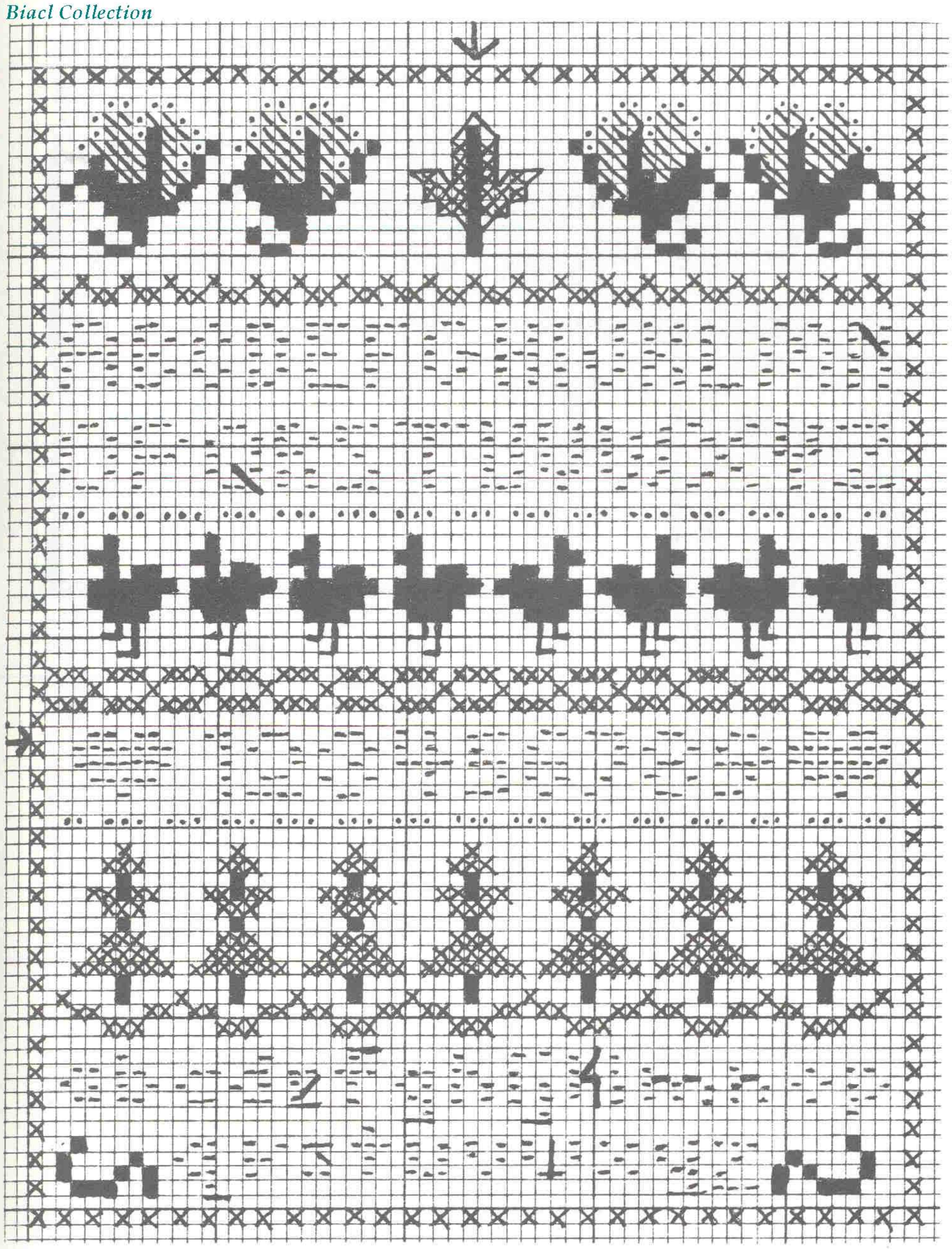
In planning the new location for the Strawberry Sampler, Ruth Ellen included a room 15' by 18' for teaching and other group activities; an office, the same size for the computer, matcutter, work desks, and storage; six areas partitioned for different displays; a large section for frames, mats, and finishing needs; and an area for cutting, bagging and storing the fabrics. She also designed a delightful corner for children who accompany their moms shopping.

The Strawberry Sampler's owner feels success has come from perhaps four essential ingredients: her real love of sharing with others what she has learned about cross stitch; being blessed with employees who have that same love for the art and who treat customers as friends; the quarterly newsletter, written as she would write to a friend, over 4,000 of them to be exact, with news of the season, and the shop family, as well as hints, new items and special events and classes; and the tremendous support of her husband and family, as well as the families of the girls who work at the shop.

"I've maintained one approach with the shop since starting, and that has been to do one thing, and I chose counted cross stitch, and stock it completely from start to finish. With counted cross stitch going strong, that approach has worked well. I do have some smocking, calico fabrics, and candlewicking, more than most shops in our area, but it does become overwhelmed by the impact of the counted cross stitch," Ruth Ellen says. "We look for many more good years as more and more ladies and a few men find out about cross stitch and enjoy creating with their hands."

The Strawberry Sampler is located at #7, Olde Ridge Village, Chadds Ford, Pennsylvania.





SOUTHERN MINI-SAMPLER I

Design size: 3½ x 5
on Aida 18

DMC
- 839 Brown
- white
- 3053 Green
- 762 Grey
- 758 Pink-Orange

Backstitch
Chicken legs 839

copyright 1981
Judith Taunton

COMING NEXT ISSUE

The Heirloom Shop

P.S. It's Cross Stitch!

Mandy Bear

Alma Lynne Hayden

The Green Apple Company

The Graph Menagerie

Leprechaun Factory

J's Status Stitchin

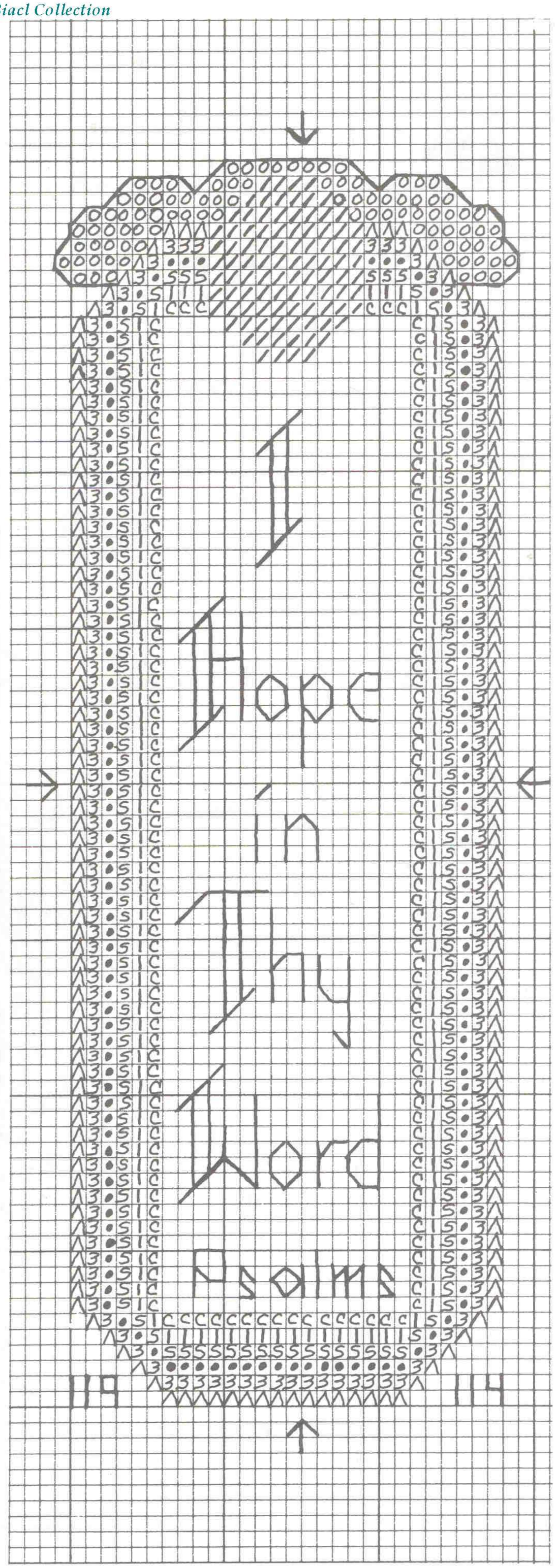
Art of Cross Stitch

Ann Powell Stitchery

Calling All Stitchers

Spare Time Originals

. . . and many more



Have you ever seen a bigger smile than from a person learning to do counted cross stitch? Share a SMILE.

Step one:

^	554
3	824
•	703
S	307
I	947
C	666
O	762
/	973

Step two: Backstitch
Clouds - 415
All Lettering - 797

Approximate Design Area:
11 7-3/8 x 2-7/8
14 5-7/8 x 2-1/8
18 4-5/8 x 1-7/8
22 3-3/4 x 1-3/8

Models: Picture - White 11
Bookmark - White 18

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Biacl Collection

THE LOSS OF A FATHER IS GREAT
THE LOSS OF A MOTHER IS MORE
THE LOSS OF A SAVIOR IS SUCH
THAT NO ONE CAN RESTORE

The best Things in Life are not Things

TOMATOES, POTATOES,
BLACK-EYED PEAS,
HOT CORNBREAD &
THE COUNTRY PLEASE.

FRESH EGGS FOR SALE 15¢ DOZ.

Crocks and chickens and rusty old tins
Pineapples quilts wooden boxes and friends
Baskets silhouettes collar buttons of gold
Shoe thimbles samplers I love anything old!
Weathervanes bells and ducks are a must
But I find what I have collected mostly is Dust!

WELCOME

WHO'LL DOODLE DO THE DISHES ?

In my grandpa'ther's chair
this pillow should go
Its remind him he's special
and that I love him so

"Nothing improves a person's hearing more than PRAISE"

Do be a child is to know the fun of living.
Do have a child is to know the beauty of life.

NOT NOW - IM WATCHING MY SOAPS

I Hope in Thy Word
Psalms